

# MUSICAL COURIER

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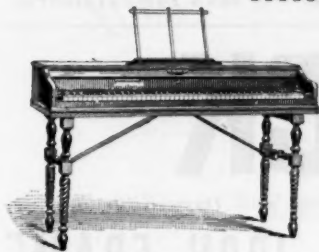
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**D**READFULLY dull this summer, isn't it?

**S**OUSA now rules the roost in the band world.

**T**HE Broadway cable car gong should be suppressed. Not, however, because some people mistake it for fire bells (the rhythms are totally dissimilar), but because of its hellish, excruciating din. Noise of any sort is a relic of barbarism and should be suppressed at all hazards.

**W**E regret to announce the death of Joseph C. Raff, the brother of Joachim Raff and the Binghamton correspondent of THE MUSICAL COURIER. Mr. Raff was a composer and conductor, and did much for the cause of art in Binghamton and its vicinity. He was about sixty-two years of age.

**W**E know of a conservatory of music whose owner made \$5,000 a year during the past few years, as the books, which can be examined, will prove. This owner, for private reasons, desires to dispose of the conservatory, title, good will, &c., for \$10,000. Here is an opportunity to make a remarkable investment. If intending purchasers cannot raise all this sum in cash, good security will be accepted as a part of the payment. The conservatory is not located in this city. Address for details "Trade Editor" of this paper.

**W**E are in a position to officially contradict the rumor that Adolf Brodsky, the concertmaster of the Symphony Orchestra, had severed his connection with that organization. Mr. Brodsky will continue in his former capacity next season. Some changes are, however, being made in the personnel of the orchestra, notably in the wood wind department, which was susceptible of improvement.

**A**S there is to be a very important meeting of the Music Teachers' National Association at Utica, N. Y., next year, we would suggest that those to whom the power is delegated adjourn the State Music Teachers' meeting to be held at Buffalo, N. Y., until 1895, in order not to interfere with the national meeting. The Utica meeting promises to be a very important one, and all State teachers should devote their energy in that one direction next year.

**T**HE Chicago Columbian Exposition is a superb success, but not musically. We decline to further burden our pages with accounts of programs, illy constructed and illy executed. And the pity of it all after all the brag, bluster and outlay! Now then, Wilson, bring on your musical lions. Where are they? What of all the fine promises a year ago? Like the snows of yester year, we presume—melted. We denounced you at the outset and we denounce you now. The Bureau of Music of the Columbian Exposition is a silly failure.

**M**ESSRS. STOU MON AND CALABRESI have engaged for the season, at La Monnaie, Brussels, Mr. Cossira, who replaces Mr. Muratet, and will create "Tristan et Yseult;" Miss Tavesy and Mrs. de Nuovina, two debutantes; Miss de Nocé, a chanteuse légère, and Miss de Ham, a brilliant laureate of the conservatory. In addition to "Tristan et Yseult," Gounod's "Sapho," a novelty at Brussels, will be given, with Miss Armand. It is reported that an unpublished piece, "Le Drac," by the brothers Hille-macher, may be produced. It is a lyric drama, very interesting and in a very advanced form.

At the Waux Hall some interesting entertainments have been given. Among them was the first of the festivals devoted to contemporary French music under the direction of Mr. Ysaye. The "Scènes Alsaciennes," of Massenet, and the "Arioso," of Delibes, were highly applauded. The second festival will be consecrated to the works of Belgian composers, especially those of Liège, the birthplace of Mr. Ysaye. The descendants of Gretry at Brussels, whether players, singers or composers, have formed a league for mutual support, which is really a "combine" to suppress everybody else and appropriate honors, profits and places to the men of Liège alone.

**T**HE "Times" last Sunday printed the following:

Mr. Joseph Bennett makes the following interesting remarks in the London "Daily Telegraph": "I have not read the 'Life of Wagner' just written by Mr. Finck, who is, I believe, a musical critic in New York. But from one who has accomplished that task I learn that the author asserts the conversion to Wagnerism of the late J. W. Davison, for many years its most active and formidable opponent in this country. I should hold Mr. Davison's memory in none the less respect were this true, because he could have yielded only to conscientious conviction; but Mr. Finck has been wholly misinformed. Our late leading critic found, like most of us, that some composers with an individuality improve upon acquaintance, but he never was within measurable distance of accepting the theory and practice of the Bayreuth master, as shown in his later works. For twenty years I knew the inner mind of the powerful journalist as well as, if not better than any man, and am able to contradict with some authority a statement which not a few of Mr. Davison's friends looked upon as unjust to his character and reputation. The Wagnerian champions may pertinently be asked why, if the English critic really occupied the stool of repentance in their sacred place, they continue to abuse him."

"Richard Wagner and J. W. Davison met, I believe, but once in their lives. The occasion was a performance of some work by the master at Covent Garden, about the time of the so-called Wagner festival at the Albert Hall, and the encounter was purely accidental—a chance meeting in the lobby, where a common acquaintance made the 'mighty opposites' known to each other. No more than the usual civilities passed, and if I was rightly informed at the time those on Wagner's side were few and curt."

Mr. Bennett's affectation of ignorance as to who Mr. Finck is will amuse American music lovers, who know very well that Mr. Bennett is not a musical critic in London—or anywhere else.

Good for the "Times," but how idiotic it sounds for Mr. Bennett to talk about Wagner and Mr. J. W. Davison as being "mighty opposites." A fourth-rate music critic like Davison, purblind as to judgment and tied to the apron strings of his wife, Arabella Goddard, herself a mediocre pianiste! And these be thy gods, O England!

Little wonder Schumann and Wagner met with tardy recognition in London.

**S**INCE the death of Cappa the former famous Seventh Regiment Band seems to have deteriorated to a degree that may impel the regiment to seek some other instrumentality to provide for its instrumentation. The influence of a bandmaster cannot be too highly estimated.

**T**HE Boston "Weekly Transcript" contains the following bit of wisdom in its last issue:

Mr. Emil Paur, the new conductor of the Symphony Orchestra, is said to be a trustworthy and excellent musician, but hardly a genius. There is comfort in that thought. Of all the varieties of the human "genius" that which assumes an artistic habit is the most exasperating, and specifically the musical genius is the most unendurable. The competition between the man of talent and the man of genius is a parallel of the race between the tortoise and the hare, and we all know how that contest ended. Your genius is not without his value. He wakes up people, whether they follow him or not; he has the boldness of his convictions and though he may shock us by his defiance of conventionalities he often serves to show that certain forms have lost their significance, while he illustrates the axiom that there is room in the world for everybody who is decent.

The exasperation which the genius often engenders is due to his want of catholicity. He shouts for freedom of thought and action, but makes faces at those who think and act otherwise than he lays down for the correct thing. He demands consideration for the new thought, the new form and has nothing but contempt for all that has gone before. This is not the sort of man to aid in the development of art in this country. Our large assortment of parentage has made us the most cosmopolitan people in the world and we will no more be satisfied with one phase of an art, whether the limner's, the sculptor's or the musician's, than we will consent to an unchanged bill of fare for a month's breakfasts, though the ingredients be never so nicely cooked and deftly served. We can be easily persuaded to listen to anything, but prohibition of what we want or dictation of what we ought to want will alike breed rebellion. The man of talent holds his ground, for he knows how to be elastic and tactful; the man of genius mars all by his stiffness and impolitic methods.

## THE LEADERS OF THE PARIS OPÉRA ORCHESTRA.

**N**EWs comes from Paris that Mr. Édouard Colonne, first leader of the orchestra of the Grand Opéra, has finished his term of service, and that henceforth there will be equal rank among the three leaders of the orchestra. This disposition of affairs is quite novel, for occasionally there were two leaders for the orchestra, who shared the superior authority, such as Rebel and Francœur (1733-1744), and at a later date Habeneck and Valentino (1824-1831).

The most illustrious of these leaders is held to be François Habeneck, who, after Valentino was removed, held the post for fifteen years. He had attained prominence when Rossini arrived at Paris, when Auber appeared at the Opéra and where Meyerbeer was to appear. His talent and renown were associated with the triumphs of one of the most brilliant epochs of the Opéra.

Habeneck led at the Rue Le Peletier the "Siege of Corinth," "Moïse," "La Muette de Portici," "Le Comte Ory" ("Guillaume Tell" was led by Valentino), "Robert le Diable," "Don Juan," "La Juive," "Les Huguenots," "Stradella," "La Favorite," "Freischütz," "La Reine de Chypre," "Charles VI.," "Othello," "Lucie de Lammermoor" and more than twenty other less important works. Habeneck's chief claim to fame lies in the founding of the Société des Concerts du Conservatoire. Berlioz, who gave Habeneck his due in a half hearted manner, and only when compelled to, wrote thus of him: "The Société des Concerts has been formed under the direction of Habeneck. Despite the grave errors of that artist one is forced to recognize his good intentions and ability, and to render him justice by saying that to him alone is due the glorious popularity of Beethoven's works at Paris."

Habeneck enjoyed so much prestige at the Opéra that it seemed as if nothing could be done there without him. If the "Huguenots" was played and Meyerbeer upon entering the house saw that Habeneck was not at his post, he became sick for twenty-four hours, in bad humor for three days, and would not put in an appearance at the Opéra for a week.

Girard followed Habeneck and added to the title "first leader of the orchestra" that of "director general of music." He was a cool and careful man. Hainl succeeded Girard, and then came Deldevez Altès, Vianesi, Lamoureux and Colonne.

Colonne was well fitted for his high post. His knowledge of music, his intelligence, and his elevated ideas of art were profitable to the artistic interests of the Opéra. Within the period of his leadership there appeared there in one year "Salambo," "Samson et Delila," and "Walkyrie," three works the execution of which was incontestably superior to that of the works produced for a considerable time. The successors of Mr. Colonne, with equal title, are Mr. Taffanel, Mr. Madier de Montjau and Mr. Paul Viardot.

## A GALVANIC PIANIST.

THE house of Willeringhaus & Co., of London, has patented a galvanic piano. The white keys are of zinc, the black of copper. The electric battery is at the back and copper wires running beneath the soundboard connect the player with the battery. A knob at the end of the keyboard regulates the current. It will be seen that this invention goes to the root of the matter, and instead of wasting volts and ohms and ampères on mere mechanical parts of the piano, boldly sends them into the body of the performer. There are, as even an inexperienced observer can see, absolutely illimitable possibilities in this device. The bystander instead of turning over the leaves can press a button and the *legato* becomes *staccato*, the *ritardandos* become *accelerandos*, and all the *tempi* become *rubati*. Applied to Bundelcund this invention will "Awake the Lion" once more and make him roar again. What a boon to the young man that will improvise! What precision of attack can be thus assured! What *con slancio* effects!

The idea, we are confident, could be adapted to an orchestra, and any conductor, say Walter Damrosch, after a few months' training in the Central Telephone office, could call up his brasses, paralyze his 'celli, wake up the tympani and silence the trombones by a mere pressure of a button. In time perhaps as further improvements are made, the critic of the "Art Journal" might be connected with the conductor and set him to work. But we think that at present we ought all to perfect the invention for the piano or pianist. We should like to know how many volts will kill our neighbor in our six story flat.

The German rights have been bought by Rich. Lipp & Son, of Stuttgart, and it is expected that nervous pianists will benefit more from it than from lessons by Leschtizky. How the Homeopathic fraternity regard it is as yet not known.

The American rights are still for sale, so step up lively. National Cordage is not in it with the Galvanic piano.

## THE NATIONAL IN MUSIC.

MR. ALEXANDER McARTHUR, formerly the private secretary of Anton Rubinstein, sends us the following article as to nationalism in music, and sets forth in no uncertain tone his opinions, to which we heartily subscribe our assent. Says Mr. McArthur:

The future music of America—its national music—must be based on its negro melodies. ANTON DVORÁK.

In serious music there is no such thing as the National, much as young or hitherto unproductive nations are anxious to create a School of National Music. One might as well speak of a School of National Speech.

Only the other day an eminent composer was led into the astonishing statement—if one can believe a newspaper reporter—that the coming music of America must be based on its negro melodies.

The coming music or the past music of any nation can only be based on form and the originality of its composers. Melodies exist the world over, and although it is possible to have a music with little melody, as for instance that of Brahms, yet a school of music based on any distinctive type of melody or melodies, say the negro, must be something the like of which no sane person could contemplate seriously.

A school should only teach form; should only attempt to teach form. Melody must be spontaneous! The composer who cannot furnish his own melodies—it matters little how few in number they be—is not worthy his calling; in fact is not a composer in any true sense of the word. Any plodding student who has once mastered the rules of composition can write a trio or a symphony. But what is it constitutes the worth of this trio or symphony, if not beautiful, and above all original melody, manner of harmony and effective setting?

One of the most successful adaptations of folk songs ever given to the music world is A. C. Mackenzie's Scotch violin concerto written for Sarasate. But what has it done for the fame of the genial composer? It proclaims him a clever musician who hit on a great idea and made a success of it. Let him give us another Scotch concerto though, and we will quickly hear the critics and the public cry out "Enough! If you cannot give us something original, let composing alone."

Could one tolerate a second Grieg? I think not. Grieg has made a specialty of Norwegian color, and succeeded just as Hamish MacCunn made a specialty of Scotch color in his "Land of the Mountain and the Flood," and was successful; but those who come after them and do the same will merely be imitators of MacCunn and Grieg, and the true marks of the genius, originality and melody, will be wanting in all their work.

The only thing national in music is the folk song and the dance. Both are the outcome of the lives of the people,

and in them we find reflected social characteristics and peculiarities. They are spontaneous, the musical expression of a simple state of life, and we find their naïveté spoiled completely once they pass from the interpretation of the people. They cannot be taught nor fostered nor created. They are born, not made, and are the indicators of a pure nationality. America may cultivate its negro melodies, but they will never become its folk songs unless in course of time the negro crowds out his white brethren there. The Welsh and Scotch and Irish folk songs will never be regarded as English, for, like America, England is peopled by a conglomeration of races.

The more mixed a people become and the more educated, the more they lose the power of expressing with naïveté their feelings—the *sine qua non* of all national song. Education tends to stifle nationality. The Russians of St. Petersburg, one of the most patriotic people in Europe, rapidly lost their nationality, whilst those of Moscow preserved it, the one city having been thrown open to foreigners by Peter the Great, the other from its position remaining isolated.

National color is not difficult to imitate, but impossible to teach. It must be felt. How many times have Celts heard English bands murder Irish and Scotch melodies? How many renowned vocalists have shorn the simple folk songs of all their meaning, therefore all their beauty? Who has not heard the Chopin mazurkas revealed under the magic touch of Polish players?

I firmly believe it would be easier for many musicians to write a Polish mazurka than to play it; easier for some singers to successfully imitate a Scotch melody than to sing it, for much of the charm of national songs or dances lies just in their expression. A negro will sing one of his melodies more correctly than a Santley; consequently let us suppose that we do cultivate a school of national music founded on folk melodies, the result would be we should cultivate it for ourselves alone. No other nation would appreciate our school and no other nation understand it.

Rhythm, the basis of all music, is of many kinds. There are Scotch and Irish rhythms, Hungarian rhythm, Polish rhythm, Russian rhythm, Spanish rhythm. These national rhythms are peculiar to national dances and created for them, but there are, if so, other rhythms common to all countries, classical rhythm one might say. Let us base a national music, however, on any particular rhythm, which would be the nearest approach to a national school of music, and we deprive ourselves of all that is best, variety and freedom, at one stroke.

Here and there in compositions a snatch of folk song is delicious; it rests the ear. Beethoven's rondo of the famous Waldstein Sonata op. 53 is founded on a Rhine melody; but Beethoven did not give us this charming melody because his fund of melody failed him, or because the melody in question was prettier than anything he could write, but because he wanted to pander to the pride of Count Waldstein, to whom the sonata was dedicated.

In the Hebriden, Mendelssohn has left us a wonderful picture of Scotch loveliness. The mist and the mountain, the torrent and the moor, the wild scream of strange sea birds and the wondrous fascination of northern beauty are all caged in his music, but it is not national music. It cannot even be said to be Scotch music. It is Mendelssohn and classical. A composer less gifted than Mendelssohn might have collected Hebriden melodies and given them to the world as the outcome of his fascinating voyage; but Mendelssohn was too great to be contented with such a subterfuge. He could only create—could only be content in giving to the world something which it had not.

The Irish melodies have never yet been arranged in any form for the concert room that they were not spoiled or vulgarized. They require to be sung, as they were composed to be sung, to some simple accompaniment, and then, and then only, their true beauty, in all its pathos, its depth and its simplicity is revealed.

In the concert hall any arrangement of national songs, unless touched by a master hand, is a failure; and can anything be more torturing to the patriot than to hear his national airs maltreated, or can there be anything so misleading—in regard to national folk music—to a stranger? All that is best in the form is lost, for it stands to reason that only on rare occasions—and then only as a curiosity—folk music can be anything except out of place on the platform.

Taking it as one may, national music, except in the form of folk song and dance, cannot be said to exist. Music is universal, and it is folly to talk of Russian music, or German music, or Italian music.

Is "Cavalleria Rusticana" Italian? Is "Samson et Dalila" French? Is "Demon" Russian? Is "Pinafore" English? What is "Walkyrie"? What is "Aida"? We talk glibly about the German, French and Italian schools, when it would be more correct to speak of serious opera, sentimental or lyrical opera and comic opera, giving to the composers of each nation the credit for creating certain kinds of these. For one might as well try to cage the sunshine and call it national as call music national. Music belongs to the world.

There is one form in music, however, that can be made national, "the opera." Nothing is more astonishing to the traveler in Russia than to find in every provincial town

a Russian national opera. That is a specially cultivated opera, sung by Russians in Russian, the libretto composed on subjects in Russian history, the opera itself largely interspersed with Russian airs or folk songs, and with an orchestra manned by Russians. One cannot but admire the energy of such a people and their patriotism, nor sufficiently applaud the wisdom of their rulers, for of course the opera is subsidized by the state. Here is a true school for the Russian youth—a school in which they learn easily and pleasantly all that is mighty in the past history of their country, and possible for its future; all their national mistakes and all their national glories.

If England and Ireland and Scotland, if France and Germany and America followed the example of Russia, they might not train up greater patriots, but they would certainly train more.

A national opera is possible to all nations and should exist in all lands. In it the heroes of the past might live again and perform their great deeds before the youth of succeeding generations. This were a worthy object for every country to promote; a worthy subject for every young composer—whose bent lay that way—to propose himself for the benefit of his country. For this the strains of his national folk songs—if he had any—and dances would worthily inspire him, and among them his genius find a rich field for work.

This is as far as patriotism can go in music, for music is beyond and above all nationalities. The language of the soul—it exists only for those who understand it, belonging to no individual races and no sections of people.

From the sunny South we have a Palestrina, a Bellini, a Verdi and a Mascagni. From the wild North comes Grieg. The steppes has sent us Tchaikowsky and Rubinstein, and the fertile plains of France a Berlioz, a Gounod and a Saint-Saëns. As for the giants Bach, Händel, Beethoven and Wagner, they come to us from the heart of Europe, but they belong to the world. Their great creations are not based on any national melodies. Form gives their music its power, charm and stability; their own genius its greatness and its immortality.

Young composers, therefore—if there is worth in them—need not seek to rear their muse on the folk songs of their country. Unfettered let them study, conceive and create. Only in this way can they ever give anything great to their country or to the world.

## AMERICANS IN MILAN.

THE report lately made by Mr. George W. Pepper, United States Consul at Milan, respecting the difficulties which students of music encounter in Italy, has naturally called out replies from the teachers and newspapers of that city. As most of our journals have printed the whole or parts of Consul Pepper's report, we need not encumber our columns with it. Briefly stated, he says that most of the pupils after a few years return home without having learned much, and are quite disillusioned as to the merits of the Italian teachers; that girls sent to Milan by themselves feel that etiquette forbids them receiving lessons or walking out unaccompanied, and that hence they are exposed to many annoyances. The teachers, he adds, do not give honest opinions as to the qualifications of the pupils, but, for the sake of not losing their fees, encourage all to persevere, and in three cases to his knowledge, girls, after spending all their money fruitlessly, have gone mad.

He not only throws discredit on private teachers, but he hints that the Conservatory discriminates against foreigners; that of 100 Americans now in Milan, no one was admitted to that institution during the past year, and that although the voices of the American girls are superior in purity and compass to those of other nationalities, only 5 per cent. have any career before them. Without throwing any doubt on the truth of the Consul's statement, the "Corriere della Sera" observes that isolated facts cannot be made into a general rule; that cases of dishonorable or unconscientious teachers do not disprove the existence of capable and honorable ones, and many of the latter can point with pride to a list of successful pupils who have shown in their public careers that the instruction they had received was of value.

As regards the Conservatory, it must be remembered that the number of candidates for admission always exceeds the number of vacancies, and in such a case it is only natural and just that a preference should be shown to Italians over foreigners. There can be no help for this until the institution possesses more resources than the miserable subvention allowed by the Italian Government.

The percentage of successes, quoted by the Consul, is, in the opinion of the "Gazette," above the average, and if of 100 pupils five turn out artists of reputation, the result is very good, be the students American, English, Spanish or Italian. The Consul's opinion that American voices are superior in compass



and purity may be true enough—though it sounds like a bit of *réclame*—but the art of singing, or rather to know how to sing well, is not learned easily. No positive result can be predicted, as in learning to ride a bicycle. Purity and extension are not enough; they are important factors, but there are others. There are musical intuition, true feeling, good health, a good ear, good lungs, physical gifts, grace in movement, &c., and when all these gifts are possessed, an attack of sickness may destroy or impair them and render all the study useless. Moreover, it is very difficult in the case of voices to make any prognostication; in certain cases undoubtedly an absolute negative result can be foreseen, but there are on the other hand many thin, short, ungrateful voices, which by diligent study are developed and acquire *timbre* and extension; there are many cases where when the voice is not perfect talent can supply deficiencies, and numerous artists can be mentioned who, without a perfect voice, have by their talent become celebrated.

With one part of Consul Pepper's report the Italian papers agree. He states that one cause of the numerous failures of American students is the erroneous ideas of the expense of living in Italy. Hence they come with insufficient means, and have to leave before completing anything like a course of instruction. It is impossible, the consul writes, to live comfortably in Milan for less than \$60 a month, lessons included. The "*Corriere della Sera*" regards this as the minimum. Allowing \$20 for an adequate number of lessons per month, \$40 cannot be considered excessive for lodging, board, dress, &c., especially in the case of students of singing, who must live comfortably and regard their health. "Consul Pepper," says the "*Corriere della Sera*," "has done well to tell his compatriots that such a sum is necessary to live in anything like comfort and take proper lessons. Let those who cannot afford such expense keep away from Milan."

That there are good, middling and bad teachers in Italy is not to be denied. Cannot we find them everywhere? "But," says the "*Corriere*," "let us look at the other side of the medal. The strangers who come to Milan are all persuaded that they possess extraordinary voices and musical talent of the first order; are all convinced that in a year or two at the most they will turn out celebrated artists and see the dollars pouring in in streams. If a teacher points out the uncertainty of success or the need of long and patient study, they shrug their shoulders disdainfully and call the professor an ass. Then they seek a more complacent one, then another, and another, descending from middling to bad. In the majority of cases foreign students, as soon as they have learned a few *vocalises*, wish to make their debut. It is this debut which is the real ruin of most students, American and others. It is in this impatience for a debut that the danger lies, and where all sorts of traps are prepared to catch their dollars. It is among these impatient ones that the so-called agents find their prey, and make their money by vague promises and false representations, which would be at once detected if the morbid craze for a debut did not deprive their victims of common sense."

The question of ladies going about in European cities unaccompanied is still occasionally turning up, and great exaggerations of the annoyances encountered are sometimes heard. From our own knowledge we can say any lady can walk alone either in Paris or Milan without molestation if she is evidently going on her own business, and does not invite attention by the eccentricity or conspicuousness of her attire. This is certainly the case if the lady is unmistakably a foreigner. Of course it is a hardship to some girls to have to lay aside the costumes that only evoked admiration in Wayback and which would not be noticed in New York, but when we are at Rome we must make some sacrifices to Rome's public opinion.

There is nothing very new either in the report of Consul Pepper or in the replies of the Italian papers. The only moral to be drawn is, Do not send a pupil abroad without adequate funds, and do not send a pupil abroad until some competent authority has approved the step. In many cases who are sent far away from home, and from all their accustomed surroundings, are much to be pitied. The blame for years of unhappy struggle is in most cases to be laid at the door of friends, and advisers. A girl is the vocal star of the neighborhood, the pride of her little community; she has learned all that local talent can impart. Parents economize or generous friends sub-

scribe to send her to Italy. Is it to be expected that if her first Italian professor tells her that she will never rise above mediocrity, that not for her are the laurel crowns of the queens of song or the intoxicating applause of crowded houses—is it in human nature for her at once to abandon her career and return? Her own disappointed ambition she could bear, but to disappoint the hopes of those who have trusted in her and given substantial proofs of their confidence is not to be thought of as long as any hope remains.

It is often more for the sake of those she has left behind that the student listens to flattering promises rather than accept the unpleasant truth. Local or provincial pride is a noble thing in its way, but local and provincial views are unusually narrow and too often ignorant. The only remedy is for teachers and the press to instruct the public that in most cases it is quite unnecessary for students of music to go abroad in order to perfect themselves. We have here teachers fully equal to any foreign professors. One thing we do lack, that is the musical and artistic atmosphere that lends such a charm to the student life of Germany and Italy. But how few are able to breathe that higher air? In music, as in everything else, many may be called, but few are chosen.

What the "*Corriere*" says of the craze for a debut is still unfortunately true to a certain extent, although the term "debut at La Scala" has lost nearly all its old potency. An Italian debut, in most instances, means merely hiring a house, engaging a poor support, a poor orchestra and a few critics on the best possible terms.

#### CAPPA'S BILL TOO BIG.

A sensation was caused at the City Hall last week when Comptroller Myers discovered, through a musician, that the late Charles A. Cappa, leader of the Seventh Regiment Band, who had contracted to furnish 2,000 musicians for the Columbus celebration last fall, produced only 1,800, though he was paid for the full number. The city will now bring action against Lizzie Cappa, the bandmaster's widow, the executors of the estate and M. J. Solomon, Cappa's business manager, for the recovery of about \$2,500 paid in excess of just demands.

Musicians for the parade in October, according to the contract made with Cappa and the Committee of One Hundred, were to be paid \$8 a day and leaders \$16.

The parades all received what was thought to be their quota of music and proved an essential part in the enjoyment of the festivities. George J. Gould, John H. Starin and David Banks made up the Auditing Committee of the celebration expenses, and when the bills for music came in they found them to be correct so far as the total amount demanded was concerned and passed them. Those figures Comptroller Myers also approved.

Bandmaster Cappa died in the mean time, and there was some delay before the executors could get out new vouchers and present them to the auditing committee. To them, however, \$19,200 was paid about two weeks ago. This, it is now learned, is about \$3,000 in excess of what should have been paid for the music according to the terms of the contract.

Mrs. Cappa has returned \$450 to the city, but the comptroller wants the rest. Whether the overcharge was intentional or not is a matter to be determined now in court. The auditing committee is criticized for laxity in the examination of accounts. A re-examination of the vouchers showed that 290 of the musicians of the 2,000 charged for did not turn out at all.

Comptroller Myers said yesterday a suit would be brought at once unless the money was returned.

THE above is from the New York "*Herald*." Mr. Solomon, the manager of the Cappa Band, is a man whose business methods were never approved by THE MUSICAL COURIER. It seems a pity that mismanagement should cause the memory of Carlo Cappa to suffer from such an aspersion as the above.—Editors MUSICAL COURIER.

**Rubinstein.**—The "*Mondo Artistico*" states that all the reports of Rubinstein's return to Russia are erroneous, and that he is at Cadenabbia, on the Lake of Como, where his son is sick.

**Switzerland.**—The nineteenth Swiss Sängers Fest took place this year at Basel. Formed at Aarau in 1842, the Confederate Singing Society gave its first festival in 1843 at Zurich; so this year is its jubilee. Between 1843 and 1893 the festivals have been held at: Schaffhausen, 1846; Berne, 1848, 1864; Lucerne, 1850, 1873; Basel, 1852, 1875; Winterthur, 1854; St. Gall, 1856, 1886; Zurich, 1858, 1880; Olten, 1860; Chur, 1862; Rapperswil, 1886; Soleure, 1868, and Neuchâtel, 1870. Eighty-two societies were represented at the present festival.

#### Music Sent for Criticism.

Edwin Ashdown, Limited, London.

WALTER MACFARREN, *Scale and Arpeggio Manual*

The latest edition of "The Comprehensive Scale and Arpeggio Manual" for students of the piano (with foreign fingering), revised and enlarged by the author, is here presented in full folio size, printed from engraved plates, on stout paper, and so "laid out" as to recommend itself at a first glance. That is to say, the scale of C is exhibited in such a manner that its fourteen different forms appear on a single page. The scale of one sharp is then given similarly, and occupies exactly one page. This arrangement enables the pupil to compare all the varied forms without turning the leaves—to note their differences, in fact, while exercising his fingers. It also helps him to memorize the whole of the fourteen settings, for many persons, especially young students, often play from memory by making a kind of mental photograph of the printed pages, which assists greatly when other devices fail.

The twelve scales take therefore twelve pages; then the chromatic scale is given with different fingerings. The triads are next exhibited in arpeggio; then the chords of the dominant seventh. Next come those of the diminished seventh, each set being displayed completely as the book lays open when two pages are required. This may to some persons seem a trifling matter.

There were originally two editions of Rinck's Organ School, one in which nearly all the pieces that occupied two pages were so printed that it was necessary to turn over while playing each; and another where all such pieces were arranged on pages even and odd, instead of odd and even. The chorister boys of English cathedrals willingly parted with their pocket money to procure this preferred edition, which found general favor. The success of the present work may be secured by some such apparently small advantage, although its claims to consideration rest on far higher grounds. Scales in double thirds, double sixths, chromatic scales in double minor thirds, double minor sixths, double major sixths and chromatic scales in complete chords of the sixth and of the diminished seventh, and chromatic scales in double octaves, both staccato and legato, are fully displayed. Scales in all the keys in double octaves complete the plan of the work; but there is an appendix in which the scales of C major and C minor and their dominant and tonic chords in arpeggio are presented (in extenso). They appear in contrary motion, single notes, thirds, sixths and octaves, and seem to embrace all the usual forms required by the student, until he advances so far as to attempt the more extraordinary ones of Liszt, Tausig and other modern executants of the first rank. They certainly include all that are required at the metropolitan and local examinations of the Royal Academy of Music and kindred institutions in England.

It may seem strange that as this manual is not an original work of high art, a product of genius that will enrapture the whole Western world, that so much consideration is here accorded it. But when one estimates the time, money, patience, wear and tear of instruments and annoyance of disinterested listeners involved in the acquisition of technical ability on the clavier, it seems certain that the subject demands even more attention. Any work on technique that promises to reduce all such items to a minimum deserves the scrutiny of all interested persons.

For this reason it seems pardonable to make a few suggestions, which possibly may prove worthy of adoption on the part of compilers of such books for American students:

(1) The first scale here presented is the natural scale of C. This leads pupils to think it is a first key; whereas, it is that which comes between the keys of one sharp and one flat.

(2) The next scale given is, as usual, that of one sharp. Now as the normal resolutions of all discords point in the other direction, and all composers since Bach, even when not using dissonances, cause their harmonies to proceed similarly, especially when using sequences, it would be a great gain, if this order of key and chords were impressed upon the student from the first. He would at once begin to learn to identify them in all their myriad forms and chromatic alterations.

(3) The scales of sharp keys are here carried as far as seven sharps; then occurs the enharmonic change, and the following scale is that of A flat. It becomes a question if it would not be better to make this change at five sharps and six flats, for modern piano music is more commonly written in flat keys. Beethoven uses, for instance, in the so-called "Moonlight" sonata the keys of C sharp minor, D flat major, and C sharp minor for his three movements.

#### CARD.

MR. EMILIO AGRAMONTE begs to inform the public that, having severed his connection with the Metropolitan College of Music, he will exclusively give Vocal Instruction at his residence,

No. 110 Lexington Avenue.



where it is clearly perceived that he purposely avoided the key of C sharp major. Chopin is the only truly great composer for the clavier of later date who has sometimes preferred keys with many sharps, yet even his works in common with those of Bach and other classic writers, at the hands of German editors, are enharmonically transposed and presented to the public in the equivalent flat keys. In cases where Chopin has striven to be dramatically correct in the writing of modulations, editors simplify him, regardless of accuracy (now called pedantry), for the benefit of the modern amateur.

In the B minor study, book 4, op. 25 (which begins with a chromatic passage in octaves), immediately before the entrance of the major key a climax is reached by a fortissimo chord, which in the original folio edition of Wessel & Co. (the publishers who formed the first catalogue of the above firm) appears as the dominant of the key of twelve sharps. In modern German print this chord is enharmonically changed to the dominant of C natural. In the original editions of Bach's "Forty-eight Preludes and Fugues" the key of C sharp was used, and not that of D flat; but in Peter's edition, all is found rewritten in the flat key.

This is not the place to argue, still less insist, that the decision of Bach and Chopin should be respected, but the most proper occasion to show a pupil what he must expect to find in the publications of the day and in the near future. Therefore, one may well point to the fact that keys in many flats will prove of more use than those of many sharps, and that they should receive his first and chief attention.

When Bach began to compose, the old church modes were being gradually fused to form the major scale and the minor scale. The latter, which has appeared in various ways, is only now about to receive its fixed form for scientific purposes. When one considers what Bach accomplished he appears more than mortal; yet we do not assume that he supposed or foreknew that in the nineteenth century flats would be preferred to sharps or that pianos would replace the clavichord. Otherwise he would possibly have written differently and given dynamic terms. This should not be forgotten when rendering his works.

One reason why flat keys are more convenient is because their accidentals are more frequently naturals than double sharps.

A musical composition does not remain continuously in the key in which it is set, but modulates to other keys. These keys (even when only used transiently, as if flirted with rather than dwelt upon, so as to unfold their resources) are always preferably above the tonic. If the tonic is C sharp, double sharps are required; if C flat, naturals are employed instead.

Nothing is more common in our modern art works than to proceed to the relative minor of the tonic or dominant; so that a composition in C major moves readily to the key of E minor.

Its dominant is the chord of B major, and the most ordinary modulatory scheme of construction is to return to C major by the route of four sharps, three sharps, two, one and then to the original key. It seldom or never happens that a descent is made into the flat keys.

Hence we see why keys with many flats offer advantages, and may also learn that by reason of this common route the order of the scales advised above should be well impressed upon the student.

If the word "Joseph Bead" be used here as memorial technica (Joseph being regarded as phonetic for G. C. F.) the student is thus provided with a ready made scheme of chords, which may be major or minor, and pass from sharp keys to flat keys in an unbroken succession, and which will allow of extemporaneous arpeggio work, &c. As he moves in this cycle he mentally dwells, if in the key of D for instance, on D, G, C $\sharp$ , F $\sharp$ , B, E, A, D, and does not lose sight of the key notes and become lost in an open sea of modulation.

(4.) It is pleasant to note that in this MacFarren work the minor scales are not contrasted with their relative majors, but with their parallel majors. The accidental circumstance that the relative minor keys have the same signature as the relative majors is not a sufficient proof of an actual relationship. These relative minors appear as a relic of the old Æolian mode of the Church. Scientifically, the key of C minor, although it has the signature of the key of three flats, is more nearly related to C major, the so-called relative minor, for its tonic dominant and subdominant notes remain unchanged in every respect. These notes are and must universally be regarded as immutable sounds, which with their triads make the triune trinity, that gives the sense of a veritable key note and determines the character of the attendant tones.

In the relative minor all is uninged, for the tonic, dominant and subdominant, are A, E and D, and not C, G and F. The D, also, is not the D that is found in the scale of C, but is D the third—above B flat. Any piano tuner will explain this. Although this scale uses the chord of E major on its dominant note, it is in reality not the chord of four sharps, but stands at a lower pitch. This is proved, and the extent of the variation is determined, when music is written by giving the actual vibration numbers instead of ordinary notes. In the parallel minor the third and sixth sounds of the scale are depressed one semitone, to make

minor chords, on the tonic and sub-dominant. These notes are (1) known to be mutable, (2) are commonly so altered, (3) make a corresponding depression in the mental effect, (4) stand in immediate contrast, and (5) present no difficulty, as regards their definition mathematically, for the unchanged tonic, dominant and sub-dominant, form standards of measurement which the unstable relative minor cannot present. If it be argued that the parallel minor scales has two notes unlike the major, and therefore is more closely related, let it not be forgotten that the fourth sound of the relative minor is altered, as above shown, as well as the seventh sound.

(5) In this book the student is advised to begin by playing the scales one octave, then two octaves, and afterward throughout the entire compass of the keyboard.

There are no single bars marking common or triple time, nor is there any appeal to a rhythmic sense. The notes are uniformly grouped in fours, and there are sometimes seven such groups to be constantly repeated when the scales are carried through two octaves. This is more calculated to destroy or weaken the feeling for rhythm than to develop it, and as the speed is increased the play of accents—that subtle beauty which the most accomplished and refined executants notice, is ignored. Yet the grouping in fours gives the pupil an opportunity of counting a regular series of beats, and thus to mark a slight extra accent or stress. And as this accent is rendered sometimes by the first finger, sometimes by the second, and so on, the hand is trained more evenly than in many instruction books. The exercise is certainly more beneficial than the rushing from "keynote to keynote, with speed for the only object, as in the old system of teaching. It was once thought that being able to play a thousand scales per hour throughout the entire compass of the instrument, was a proof of ability; but not now. It was, however, a test of endurance, especially on a grand piano requiring a masculine touch.

This matter of endurance receives little or no attention in books of routine practice, even in the work under consideration, with all its many good points and well considered directions and plan. There is no advice given respecting crescendo, diminuendo, forte or piano effects to guide the student.

All such works would be more valuable if variations of force were made a special object of study. The executant should also be fully informed as to the nature of the difficulties he is striving to overcome and the necessity of an adequate physical training, for each key takes a given weight to depress it silently. It requires a greater weight to cause the hammer to strike the string, and a still greater weight to produce a satisfactory tone. The performer must cause the hammer to fly with great velocity to produce tones of a desired quality. This velocity is an important factor in the eyes of a physicist. If these weights are estimated and the distance the key moves be measured, and the number of keys operated per second be counted, with the aid of a metronome the work to be done may be readily estimated and expressed in foot pounds. This work, accomplished by the action of the finger joints alone, will thus be seen to be surprisingly great—so great indeed that the question of endurance will immediately become, in the estimation of highly gifted artists, the most pressing of all; for without it success as a pianist, after many years of toil, may prove to be unattainable.

Some notice also should be given of false fatigue, which is felt soon after beginning scale practice, and the reason it passes away as we persist, and the difference be well defined between this and true fatigue, when the practice should most certainly stop. For as the work to be done is of a most exhaustive kind (especially when the student is ambitious and determined), to put forth continued efforts when nature is exhausted is to work at a ruinous cost. He will find himself less fitted to resume work on the following day, and become disheartened as well as disabled. No one has more than a given supply of nervous energy. When this is exhausted there must be a period of repose, or instead of development of power there will be a degeneracy. In the strongest man (whose food, periods of rest, &c., &c., are regulated in the most intelligent manner) the supply of energy gained (beyond that required to repair the waste caused by exertion or even mere exercise) can be but small, and perhaps much less than that possible in strong women (as shown by the short space of time required by them when convalescent), therefore it must not be overdrawn.

Pianists, no less than vocalists, must learn the extent of their powers of endurance, or they will find themselves becoming weaker rather than stronger, if the strength that should have been reserved for recuperation has been expended in toil, even although the efforts made may have been pleasurable, from over-excitement, stimulating effects of the art works, or plaudits of friends. Scale practice should not be measured by the clock, but by the sensations of the executant. In the daily newspapers (June, 1893) it is asserted by physicians that piano practice will ward off paralysis. It seems tolerably certain that excess of technical exercises will cause local rheumatism and a permanent weakening of the nervous centres of the hand.

The book of scales of the future will also show the gain in velocity to be acquired by performing a passage fortissimo, and then repeating it pianissimo, and the acquisition

of the most sensitive touch by striving to make the most perfect gradations of tone while producing a crescendo in ascending a scale, and a decrescendo when descending; so that the faintest murmur is heard in the bass, and a shriek as of a stormy wind when the very highest notes are approached.

It is also well to practice glissando passages, and having made a successful effect, to try to imitate it by fingering out the safe passage in the ordinary style of playing.

Some notice should also be taken of the fact that the pianist must develop the centrifugal force—that distinguishing power which is only possessed by man and those animals that stand very high in the psychologic scale. For it is not sufficient that the fingers should be made to strike downward and inward like a bird's wing, but that they should also be lifted upward and outward with great freedom and speed.

Hence it is seen that more digital dexterity in music can only be surely acquired by scientific methods, and it is easy to perceive that higher objects in music are not to be gained by imitating the haphazard ways of inferior races.

Domestic architecture in America has attained a high degree of excellence, inventive genius being occupied with the difficulty of making a European style of residence comfortable in our cold winters and hot summers. Master builders do not greatly care to take "Uncle Tom's cabin" as the foundation for a school of national architecture.

Our wonderful pianos are the result of a similar attempt to make a European instrument able to endure this climate. The Steinways evince no desire to take the banjo and elevate it. This mongrel instrument, half guitar, half drum, like the mule, even the most "sensible mule," has no pride of ancestry nor hope of posterity.

It is not a question of ability on the part of genius to develop it, but similarly its inherent inaptitude. The same is true of the music it favors. It cannot provide subject matter for a school of national instrumental music, and for the same reason. As the minor poems of the self examining poet cannot be developed into tragedy, not by want of skill in a dramatist, but from the nature of the case making it impossible; so our orchestral music, which is essentially dramatic in structure and spirit, in antiphonal and dramatically opposed or contrasted utterances, cannot be based upon subjective lyric matter.

In music, whatever is incapable of development is also unworthy of it.

The marvelous attainments of our pianists, whether mnemonical, digital or inventive, are not to be made more wonderful by imitations of the lawless, unrestrained and irregular rhythms of the banjo, nor by hilarious exercise, but by scientifically directed efforts. This has been pointed out above. It is to be feared that an ideal book of piano studies would prove so voluminous as to appal any but the most sturdy students. The vast majority will be well content with Macfarren's work.

QUANT. SUFF.

H. Kleber & Brother, Pittsburg, Pa.

AD. M. FOERSTER, . . . . . *Among Flowers.*

This is a collection of eleven songs for a soprano or tenor voice, the words of all of which (with two exceptions) refer directly to flowers. The titles are "Violets," "Sun-flowers," "Love in a Rosebush," "Forget-me-not," "The Water Sprite," "Among the Roses," "In Blossom Time," "Old Proverb," "Cradle Song," "On the Wild Rose Tree" and "The Young Rose."

These lyrics are short and greatly varied in style. They are also original as regards form and the accompaniments, and require intelligent singers, because the voice receives little help from the instrument. It is made to range freely throughout its entire compass. For instance, one of the most attractive songs, "Among the Roses," moves from low "B" to high "A," nearly two octaves.

The melody, "Young Love Lived Once in a Humble Shed," is as regular and familiar in style as though written by Mendelssohn, while most of the others are altogether novel and strange in appearance. The "Cradle Song" utilizes a motive from Wagner's "Siegfried Idyl" [that also occurs in the opera "Siegfried" (page 283—vocal score)], which is agreeable to hear and recognize amid so much that is new. The book is in octavo size, and will very pleasantly while away many an idle hour.

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**Music in the Pottstown Schools.**—The Board of Education, of Pottstown, Pa., have decided to teach music in the public schools of that place, and have engaged Prof. J. Maul to take the position of instructor at a salary of \$1,000 per annum.

**Another Amphion Association.**—The Amphion Musical Association, of Steven's Point, Mo., has filed articles of association with the Secretary of State. The capital stock is \$500.

**Two Callers.**—Miss Bertha Baur and Miss Mildred Marsh, of the Cincinnati Conservatory of Music, were callers at this office last Friday. They are East on a summer vacation.

**At Koster & Bial's.**—This week at Koster & Bial's the features of the program are the Parisian dance duettists, Dufour and Hartley, in an entirely new repertoire of songs and dances, including "La Musique de la Garde," "Danse Militaire" and the "Sailor Dance;" the popular mimic and humorist, Charles Haydn, in American impersonations; and last week of Juanita Pardoux, in both French and Spanish songs and dances. The remainder of an interesting program will include the clever little English soubrette, Lottie Collard, in songs and dances, including her pretty serenade, "The Troubadour;" reappearance of Wood and Shepard, comedians; the Borani Brothers, acrobats and contortionists; the presentation of the travestie on Offenbach's opera comique, "La Belle Hélène," and of Solomon and Morton's one-act nautical operetta, "The Admiral." Next Monday evening a quite celebrated chanteuse eccentric, Miss Diamantine, from Les Ambassadeurs, Paris, will make her first appearance in America at this house; she is said to be a handsome woman, possessed of an excellent voice, and is one of the best dressers on the Parisian vaudeville stage.

**An Important Change at Chicago.**—The most noteworthy event of recent occurrence in Western musical circles is the transfer of the Jacobsohn Violin School from the Chicago Musical College to the Chicago Conservatory. For upward of seven years Mr. Jacobsohn and his school had shed its share of lustre upon Dr. Zeigfeld's institution. In the meantime the school founded by Samuel Kayzer, and fostered and watched over by him with solicitude, had advanced steadily in the regard of the Western public until, with the accession of Mr. William H. Sherwood, it seemed to stand nearly if not quite on a par with any similar institution in the country. If there has been any doubt on this point the engagement of Mr. Jacobsohn with his assistants, Joseph Ohleiser, Otto Schmidt and Harry Rogers, has removed it. The engagement will take effect at the beginning of the fall term in September.

**Miss Hattie Krakauer.**—Miss Hattie Krakauer, the daughter of Mr. Julius Krakauer, of the firm of Krakauer Brothers, the piano manufacturers of this city, is at present the guest of Mr. Geo. C. Pearson, of Indianapolis. The following notice is from the "Sentinel," of that city:

Miss Hattie Krakauer is an accomplished classical pianist. During her trip to the various cities with her parents she quite captivated the musical people by her fine rendering of selections, her repertoire consisting of Chopin, Beethoven, Thalberg, Liszt, Raff, Moszkowsky, &c., her touch being exquisite, and appealing to the heart as well as to the ear.

Especially at Chicago, performing on the various pianos exhibited at the World's Fair, she at once attracted the attention of musical connoisseurs present whenever she performed.

**Jessie Shay's Vacation.**—Miss Jessie D. Shay, the charming young pianist, will spend her summer in the Adirondacks, at the Loon Lake House. She will be away for about six weeks.

**His New Address.**—Mr. Wm. Edw. Mulligan, the organist of St. Mark's Church, has purchased a home at Larchmont, N. Y., and will make that place his permanent residence.

**Engaged for Marteau's Tour.**—Mrs. Rosa Linde, the well-known contralto, and Edwin M. Shonest, the pianist, have just been engaged to support Henri Marteau, the talented violinist, on his first tour through America. Both are splendid artists, and will be a decided acquisition to the company. The tour is under the direction of Rudolph Aronson, and it is managed by R. E. Johnston. The latter says that Marteau will be the musical sensation this season. He is already engaged by the prominent societies of this country and for all of the leading musical events.

**An American Opera.**—At the thirty-fourth meeting of the American Music Society, of Chicago, selections from the opera, "Otto Visconti," by Frederick Grant Gleason,

were given in excellent taste by Miss Esther St. John, Mrs. Oolaita Zimmerman, Mr. Carl Young, Mr. B. B. Young and Mr. William Richards.

**Flavie Van den Hende.**—Miss Flavie Van den Hende, the young Belgian 'cellist, will start Monday for Richfield Springs, where she will spend several weeks. She will stay at the Earlington Hotel.

**Julius Richter's Suicide.**—Julius Richter and his wife Louise went to Greenwood Lake last Sunday week with the Columbus Zither Club, of which he was an influential member. He drank considerable whisky, and when Jersey City was reached Richter disappeared. His wife went to their home, 117 First street. Yesterday she found her husband in a saloon on First avenue and persuaded him to go home with her. He was still under the influence of liquor.

After being home a few minutes Richter got a can of beer and drank it. His wife remonstrated, whereupon Richter responded moodily: "The best thing I can do is to go down and take the Staten Island boat and accidentally fall overboard."

"Those who make threats do not carry them out," said Mrs. Richter, as she walked into the adjoining room. Richter then took a small pistol from a bureau drawer, and putting it to his head he fired and dropped dead on the lounge. Mrs. Richter saw him pick up the revolver, but he had threatened to kill himself so often that she thought he was merely trying to frighten her, and she made no movement to stop him. When she realized what he had done she became hysterical.

Richter came from Dresden, Germany, a few years ago. —"Times."

**Toronto College of Music.**—The following two programs indicate the character of work done by the pupils of the Toronto College of Music, F. H. Torrington, musical director. June 24, organ recital by Mr. B. K. Burden:

Sonata in D minor, organ.....Merkel  
Toccata in F, organ.....Bach  
Prelude and fugue, organ.....Molck  
Barcarole, organ.....Bennett  
Overture, "Tannhäuser," organ.....Wagner

June 27, closing concert by advanced pupils:

Caprice Brillante, op. 22 (piano and orchestra).....Mendelssohn  
Piano, Miss McLaughlin.  
Aria (contralto), "Ah! se stinto".....Mercadante  
Miss Gertie Black.

Piano solo—  
"Liebestraum".....Liszt  
"Spozializio".....Liszt

Miss Mara.  
Four violins, Divertissement, "Sounds from the Alps".....Gruenwald  
Miss L. Metcalf, Harry Torrington, Miss Taylor and Miss Davis.

Concerto, C minor, first movement (piano and orchestra).....Beethoven  
Reinecke Cadenza.  
Piano, Miss Cowley.

Scena and aria, "More regal in his low estate".....Gounod  
Miss McKay.

Phantasie-stücke, piano and orchestra.....Schumann  
Piano, Miss Sullivan.

Duo, two 'cellos.....Ch. Schubert  
Mr. Morgan and Miss Massie.

Air (bass), "Why do the nations?" ("Messiah").....Händel  
Mr. Burt (orchestral accompaniment).

Concerto, G minor, andante and finale (piano and orchestra).....Mendelssohn  
Piano, Miss Clara Dease.

Scena and air, "Softly sighs" ("Der Freischütz").....Weber  
Miss Florence Brimson.

Piano solo—  
"Waldearauchen".....Liszt  
Scherzo, B minor.....Chopin

Miss Topping.  
Song, "The Chorister".....Sullivan  
Master Eddie Reburn.

Violin solo, Sixth concerto.....De Beriot  
Mr. Welsman.

Concerto, F minor (piano and orchestra).....Chopin  
Piano, Mrs. Lee; second piano, Mr. H. M. Field.

Teachers represented by pupils in these programs are: Messrs. F. H. Torrington, H. M. Field, Paul Morgan, F. Boucher, Mrs. Drechsler-Adamson and Miss Reynolds.

**They are Progressive.**—Asbury Park, N. J., July 11, 1893.—The differences between the owners of the Coleman House, Curlew, Grand Central Hotel and Surf House and the Asbury Park Amusement Company over the running of a "razzle dazzle" on Second avenue have been amicably settled. The hotel owners secured a temporary injunction last week restraining the owners of the "razzle dazzle" from operating their organ. The hotel proprietors claimed the music ground out by the machine each day was frightful, and that it was the means of driving guests from their hotels.

A meeting of the hotel men and the Amusement Company was held at the Coleman House this evening, at which the hotel proprietors agreed to pay the owners of the wheel \$1,000 if they would stop grinding out their "Annie Rooney," "Sweet Violets" and "Johnny, Get Your Gun" music.

This proposition was accepted by the amusement people with the proviso that they be permitted to operate their machine the balance of the season. The owners of the machine have promised to change the tone of their music and to play it in a lower key. —"Herald."

**A Manager Assigns.**—MILWAUKEE, Wis., July 10, 1893.—Lessee Zabel, of the Schlitz Park Opera Company, made an assignment to-night which cuts short the summer en-

gagement of a long list of singers. The company has been losing \$2,000 a week for some time.

**Eugene Oudin.**—Eugene Oudin, the celebrated baritone, who has been three years in Europe, will visit his mother in August in Southampton, L. I. In London he has made a decided hit and has created the leading rôle in several grand operas recently produced. He is also a composer, and his music has attracted attention. Operagoers here will remember the dashing, handsome man who made such a success in English opera. Eugene Oudin is a New York boy and has legions of friends who will welcome him back to his native country.

**Alfred Cabel.**—Alfred Cabel is summering in the Catskills.

**The Galveston Quartet.**—Mr. F. O. Becker, who recently returned from the World's Fair, in reply to an inquiry by a "News" reporter as to whether he heard any strikingly good music there, replied:

"Yes, I did, both instrumental and vocal. I presume that the finest bands in the world were there. The best brass band, to my notion, was Sousa's—eighty pieces.

"As to vocal music, you should have heard the chorus of 3,000 sing 'America' on the Fourth. It was magnificent. They had a consolidated band of about 200 pieces for an accompaniment."

"Did you hear any male quartet that made you ashamed of the Galveston Quartet?"

"Not much! I heard the Arions of Brooklyn sing several pieces that we sing. Of course with eighty voices the volume was larger than ours, but the Galveston Quartet can stay with the Arions. The Liederkrantz of New York, too, don't lead us enough to talk about. I came back not at all dissatisfied with the Galvestons.

"If we could have gone to Chicago in a body and sung in the Texas Building we should have given our city more advertising than it will get from all the Texas exhibits." —Galveston (Tex.) "News."

**Jeanne Franko.**—Jeanne Franko, the violinist, is taking a needed rest at the Thousand Islands.

**Sadie E. Ritts.**—Miss Sadie E. Ritts, a talented pupil of the National Conservatory of Music, was the feature of a recent concert at Oil City, Pa. The "Blizzard" of that city pays her the following deserved compliment:

The feature of the evening was the singing of Miss Sadie E. Ritts, of the National Conservatory of Music of America, of New York. Her solos were given in truly admirable style. She has a beautiful soprano voice and sang with a precision and purity that excited much favorable comment.

An experienced teacher of languages (German, French, Italian), also sight reading and piano, would like to associate himself with some accomplished voice teacher for business purposes, possibly for the formation of a school of music and languages in or near New York city. Unexceptional reference furnished and expected. Address "X. Y. Z.," care of THE MUSICAL COURIER.

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## Music in Boston.

BOSTON, July 16, 1893.

THE "Golden Wedding," at the Park Theatre is no longer "a romantic ballad comedy;" it is an excuse for the introduction of variety business, much of which is excellent. The entertainment is strengthened by the appearance of Mr. Sampson, the strong man. Strange tales have been told of the rivalry between Sandow and Sampson and some have therefore expected a meeting that would result in the demolition of adjacent buildings and bystanders; but a Boston reporter assured the timid last week that the giants always speak when they meet, and call each other "Charley" and "Eugene." Mr. Sampson was a guest of the Athletic Club, and it was announced gravely in a journal of the city that he was much pleased at the gentlemanly conduct of the members, because they did not ask him to lift heavy tables with his teeth or stop the elevator while in motion. Mr. Sandow was a guest at the Tavern Club, and he pleased the hosts by the "ease of his manners."

Mr. Sandow receives "lady visitors" after his performances. Mrs. John L. Gardner and some of her associates have felt of his muscles. This scene of feminine admiration was worthy of the brush of an historical painter. The women were "simply delighted," and, according to a cynical reporter, "the athlete was as calm as a statue; in fact, no well bred iceberg was ever more cool, and surely no mortal man ever so self possessed in a situation in which most men have appeared absurd, and which the slightest break on his part would have queered. His ability to get through a scene of that sort with dignity was fully as remarkable as some of his physical feats."

"Amorita," with "Sandow" as an afterpiece, is a drawing card.

Mr. Arthur Gordon Cyril Weld, of Milwaukee, appeared in town last week on his way to the Maine woods.

The last of the promenade concerts was given Saturday evening, and Mr. Adamowski, the conductor, gave a supper to a few invited guests after the concert in the "artists' room" in Music Hall. The concert was announced as a "complimentary testimonial" to the conductor.

The theatrical feature of the last week was the appearance of Mr. J. W. Kelly at the Park Theatre. He was introduced in the third act of "The Golden Wedding," and his success was instantaneous.

I have been looking over the books on "Colored Hearing." Don't be alarmed, I am not going to name them all, not even the incomplete list of fifty-nine volumes which is found at the end of the study by Dr. Suarez de Mendoza. Surely it is an interesting subject, this same "Colored Hearing," and in Lumley's "Reminiscences of the Opera," I found unexpectedly two singular pages bearing upon the theme.

"Music and flowers! Delicious sounds and bright colors. I hope I shall be pardoned the digression when I state that I know a person with whom music and colors are so intimately associated, that whenever this person listens to a singer, a color corresponding to his voice becomes visible to the eyes. The greater the volume of the voice the more distinct is the color, and when the voice is good, the high and low notes are of the same color. Whereas, if different colors appear during the performance of the same singer, the voice is naturally unpleasant or has been forced out of its natural register.

"To show that my gifted friend is not content with maintaining a mere theory I give a list of celebrated singers with the colors which it is asserted correspond to their voices."

Then Lumley gives a list of twenty-four singers and the colors suggested by them:

SIMS REEVES—A golden brown, something like a spot silk.  
ALBONI—A blue (cobalt). Voice like so many raised lines or divisions, mechanically and formally correct. Latterly, some of the notes with color less bright.

PATTI—Light and dark drab, with occasional touches of coral.

CLARA NOVELLO—Jornata, always the same, but a cold, glaring color.

LOUISA PYNE—Pale sky blue; very pretty and delicate, but a little faded.

PENCO—Some notes yellow, like a beautiful canary color; but some notes are like yellow ochre—a vulgar yellow. The voice is unequal." And so on, and so on.

Mr. Lumley adds: "This faculty of perceiving colors while listening to music, though it sometimes increases the pleasure of the listener, may also be a source of pain. I do not mention names, but the person bears witness to the existence of voices that have caused an appearance of the colors of snails, stale beer, sour milk, curry powder, rhubarb, mud splashes and tea leaves from which the water has been strained."

And now listen to the conclusions drawn by the solemn Lumley: "Some may smile at the above, as the mere cre-

ation of an idle fancy; but I am inclined to regard the association between sound and color as a proved fact, worthy of scientific investigation, and perhaps in another work I may descend more amply on the subject."

These remarks are found in Lumley's chapter on the season of 1844, and the book was published in 1864.

In 1864 Lussana knew two brothers to whom the bass voice was a dark shade; the tenor, chestnut; the soprano, red; and to one of the brothers the speaking voice of a young girl was sky blue; the voice of a woman from 25 to 30 years, violet.

Bleuler and Lehmann in 1879 experimented with a girl of 16 years, an excellent musician: to her thunder was grey; a saw in action, yellow; the rumbling of a carriage, black; the colic, green, the toothache, red; the headache, brown.

A certain air of "Haydée" seemed to an old lawyer examined by de Rochas, in 1885, a chocolate color: "Le Pré Aux Clercs" was green.

Suarez de Mendoza in 1890 found a woman of 49 to whom the music of Mozart was blue; that of Chopin was yellow; that of Wagner a luminous atmosphere with changing colors. To another subject "Aida" was blue; "The Flying Dutchman" a misty green; "Tannhäuser," blue.

In his study on colored hearing Suarez de Mendoza gives a detailed account of pseudophotesthetic experiments with 134 subjects, and the carefully arranged charts are curious reading.

A still later work is "Audition Colorée," by Jules Millet, and he gives in a few words the history of this science, from Pierre Castel down through L. Hoffmann, Goethe, G. T. L. Sachs, Schlegel, Gautier, Gozlan, Baudelaire to the modern Décadents and Symbolists, as Rimbaud and Ghil, and modern scientists, as Bleuler and Lehmann. And it seems as though to certain susceptible beings geometrical figures and colors and sounds and names and perfumes are all interchangeable, or rather corresponding.

Perhaps the most whimsical of all the literary appreciations of such sensitiveness is the passage from Gozlan's "Le Droit des Femmes," 1850. Here it is:

"As I am a little cracked I have always connected—I know not why—a color or a shade with the sensation that I experienced. Thus for me religion is a tender blue; resignation is pearly ray; joy, apple green; satiety, coffee with milk; pleasure, soft rose; sleep, tobacco smoke; reflection, orange; ennui, chocolate; the thought of an unpaid bill, lead; money to come, red. \* \* \* To go to a first rendezvous, light tea; to the twentieth, strong tea; and I do not know the color that goes with happiness!"

You know Rimbaud's sonnet, "Vowels." "A black, E white, I red, U green, O blue."

And it was De Maupassant who on board of his yacht wrote: "I really do not know if I breathe music, or hear perfumes, or sleep in the stars."

But J. K. Huysmans in "A Rebours" presents a man, the névrose Jean des Esseintes, who enjoyed "sonorous gustation."

Each liquor, according to him, corresponded to the sound of an instrument. Curacao for example to the clarinet; kummel to the oboe with its nasal tone; mint and anisette to the flute, at the same time peppery and sweet; kirsch is the fierce blast of a trumpet; gin and whiskey are strident cornets and trombones; and rakis of Chio and mastics give in the mouth the thunder of cymbals and of drums beaten with might and main. He also thought that the quartet of strings might thus affect the palate; the violin represents old brandy, smoky, fine, prickly; rum is the viola, more sturdy, with more of a snore, deeper; vespréto, melancholy and caressing, is the cello; the double-bass, firmer, solid, dark, is a pure and old bitter. The harp might be added, for it has the vibrating flavor, the silvery detached tone of cummin.

The comparison might be extended further; "for tonal relations exist in the music of liqueurs. Thus, to cite a single case, benedictine stands for the minor tone of that major of alcohols known in commercial scores as green chartreuse."

These principles once admitted it was his fortune, thanks to learned experiments, to play silent melodies or mute funeral marches on his tongue; to hear in mouth solos of minthe duos of vespréto and rum.

"He even transferred to his mouth true musical compositions, following the composer step by step, rendering his thoughts, effects, nuances, by the union or neighboring contrasts of liqueurs, by cunning mixtures."

One cordial would sing to him a pastorella that might have gushed from the nightingale; or the tender cacao-chouva would hum sugary airs, such as "The Romances of Estelle," and the "Ah! vous dirai-je, maman" of long ago.

Millet declares that we only color words when we regard the sound and not the meaning: "Chromopsie does not

show itself in conversation or in reading. Once alone did cries seem to us colored: we were at the Maternité hospital, near a woman in childbirth, and her cries were red and yellow, because they were distinctly 'hiii—i' and 'ho! ho! ho!' In other words we heard vowels, and vowels appear to us always colored."

A learned leech in Boston tells me that each day of the week is to him a geometrical figure. A lawyer tells me that for some reason unknown to him the word Monday always suggests a chime of bells.

Now this subject is well nigh inexhaustible, for individuality enters seriously into the problem.

If the flute seemed to L. Hoffmann (1786) red, it seemed to Raff in 1855 an intense sky blue. If the trumpet was to Hoffmann bright red, to a young physician examined in 1879 it was green.

Millet regards the following facts as indisputable:

- I. The hearing of tones can awake perception of color.
- II. Vowels are the sounds most favorable to the provocation of chromatic sensations.
- III. Acute sounds have bright red as a fundamental color; deep sounds suggest sombre colors.
- IV. That which is abstract can be clothed in color.
- V. The excitement of other senses, determines sometimes chromopsies.
- VI. Chromatic perceptions are subjective.

If general laws could be made, based on all these experiments and fantastic flights, we might employ new terminologies.

The man who seeks whisky on account of a cruel nervous disease would then order of the barkeeper a trombone; and if the saloon were of doubtful repute he might well demand a brass band.

The theory of des Esseintes might be reversed, and the first violin of the string quartet would in the hands of a master be three starred; if it were badly played it might justly be called that mysterious liquor known in country barrooms as cog-nac (the first syllable pronounced as in the dictionary of machinery; the second as though it were written "nag").

Musical criticism would then be revolutionized. The critic might follow the example of Lumley's friend and write as follows: "Miss Stornelli sang the air from 'Linda.' She is a delicate pea green." Of a pianist he might say: "Mr. Swett played the Waldstein Sonata. Although he was applauded loudly by the audience, his performance was dirty yellow."

There would be no need of a long analysis of a new composition. A sonata might be tersely described as laudanum; a symphony as jalup in four movements.

We need a new vocabulary. With the beginning of each musical season the familiar phrases and the pet adjectives are taken down from the shelf and dusted. The program "is as follows," or it "included." The adjectives are arranged in thermometrical scale; from the freezing point of "crude" or "inadequate" to the heat of "noble," "superb" or "supreme."

PHILIP HALE.

"Cronaca Wagneriana."—We have received the first number of the Italian Wagner journal, "La Cronaca Wagneriana," the official organ of the Bologna section of the General Wagner Society. It is a handsomely printed octavo of eight pages, and contains "Wagner on Bellini," "Wagner and Grillparzer," the "Walkyrie" at Paris, "Wagner and Rubini" and items on Wagner.

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My only excess in life has been intemperance in work. I believe in frugality as the source of most good. When you go beyond yourself you go back of yourself. The agony of teaching is finding the pupil's limitation, and that is impossible to do more artistically. A choir ought to be paid or not held. A volunteer choir does injustice both to organist and singer.—LEO KOFLER.

**MR. LEO KOFLER**, organist of St. Paul's Chapel, Trinity parish, takes his family to New Jersey through the summer, to the home of his wife's mother, an estimable lady, who in her seventy-fifth year is hale and alert as a girl and is a great favorite with old and young.

During the summer his choir is reduced by half, making the unlucky number thirteen the average summer contingent. The closing service was a noble and impressive one, as might be expected of Mr. Kofler. The rector in a few kind words thanked the choir for the "personal favor" of their presence and excellence. The choir, an extremely amiable and sociable one, works together and at one with the choir master, whose portly form they keep in view every moment of singing under the greatest difficulties of organ loft environment. In warmest weather the singing is noted for its alertness and the absence of that "sagging" quality observable in less disciplined bodies. Much of this is due to the thought-demanding phrasing of the organist. It is impossible to go to sleep under it. The breathing always seems easy and full.

Mr. Kofler's home is on Carlton avenue, Brooklyn, although he practically lives in the hermitage of his choir and class room in St. Paul's, teaching and directing. It is not right for any man to devote himself so exclusively to the following of any profession, shutting out all social and soul reviving intercourse with fellow men. He says he feels it, but is powerless to break the meshes. So says many another. There should be a law compelling organists to break up this routine, and refresh themselves regularly once a week. A month in vacation is not sufficient. Men who do this are better off every way, besides the good they do while out of their shells. It is to be hoped that the Cliff Club will reach its antennae into all these crusty shells, and draw out the not dormant but circumscribed fishes lodging therein.

He owns two pieces of property in Brooklyn, possessions due, he says, wholly to the thrift and frugality that have been his from boyhood, and in which he has been ably seconded by his excellent wife, who from a frivolous and care-free society girl became one of the most severely domestic, abandoning almost all the pleasures of sense for family duty. She is still young, a blonde, interesting woman on whom duty sits most becomingly. Two nice children share the happy home—Lena already a great help and comfort to her mother, and Leo, Jr., who is preparing himself for a business career. Mr. Kofler is a Tyrolean, endowed with sterling well-balanced qualities of constitution and temperament. Pictures and dogs are his fads.

His choir has for first soprano Miss Carrie M. Cowden; contralto, Miss Edith Tuttle, who came quite young to St. Paul's Chapel, and has been trained in its chorus; tenor, Mr. Charles C. Curry, of Peekskill, a pupil of Mr. Kofler, a man of grit and grip who is bound to reach where he is going some day, and basso, Mr. Grafton. Miss Clara Leek, second soprano, is librarian of the choir; Miss Florence Bachman is contralto, Mr. C. A. McGown tenor, and Dr. George Rogers, engaged in Newark hospitals, basso. All these singers have grown out of the chorus of St. Paul and have been pupils of Mr. Kofler. Among other prominent singers who have also been his are Mr. Fred Harvey, now at the Church of the Heavenly Rest, who had here his first lessons; Mrs. Chas. Lennox, née Belle Watson, now in Trenton, "one of the best sopranos and one of the best women that ever stood in an organ loft"; Miss E. Starrett, afterward connected with the Casino Opera Company; Miss Jennie Cross, a competent contralto, now living in Harlem; Mr. Joseph Miller, Mr. R. C. Church, Mrs. Gedman, Miss Mary Lancaster, now Mrs. Schultz; Miss Edith Burrill, now singing in Brooklyn; Robert Schreivogel, Ida Bond Young and many others. A niece of Mrs. Martinez is now in the choir for study.

Matrimony, Mr. Kofler says, has done more damage to his organ loft success than any other cause. Cupid is his most powerful rival.

The press makes altogether too much of the personality of persons and too little of their work.—JOHN HYATT BREWER.

Mr. John Hyatt Brewer, of Dr. Cuyler's Lafayette Avenue Presbyterian Church, Brooklyn, is one of the most

active and enterprising spirits among the pupils of Mr. Dudley Buck. Besides his very ambitious choir work he is connected prominently with musical clubs, societies, institutes and meetings—in fact breathes a perfectly musical atmosphere for music's good. For four years he has been chairman of the program committee of the State Teachers' Association, which this year met at Rochester. Born in Brooklyn his mother was one of the prominent singers there. During his vacation he visits Montclair, N. J., and the World's Fair.

He composes much. Mr. Arthur Schmidt, his publisher, has just published six songs in book form, one of which was sung at the institute this year. He has also published orchestral works, a suite for strings, sextet and much sacred music. Young, handsome, amiable and sociable, a fluent talker and sensible thinker, Mr. Brewer is undoubtedly one of the coming leading musical spirits. It is sincerely to be hoped that he will not become discouraged in his activity by indifference on the part of the great body of indifferent spirits who live to get and forget to give.

Rev. Dr. Gregg, D.D., is pastor of the church. The choir numbers twenty-five or thirty. The quartet are Miss Marie Van, soprano; Miss Tirzah B. Hamlen, contralto; Mr. William R. Williams, tenor, and Mr. Frederick Reddall, bass.

Other members of the choir are Miss L. Belle Taylor, Miss Margaret C. Gelston, Miss Addie M. Jones, Miss Rose A. Redgate, Miss Gertrude Miller, Miss Grace F. Tompkins, Mrs. Belle W. Peters, Miss Mathilde C. Hull, Miss Clara Schaaf, Miss Tillie Townsend, Miss Eva J. Drake, Miss May R. Brower, sopranos; the Misses Grace E. Bouton, Ella L. Gilmore, Helen Folk, Jennie B. Todd, Beulah Willcock, Lillie S. Walker, Mrs. G. Mathewson and Mrs. A. L. Knight, contraltos; Messrs. W. H. Volckening, Frederick O. Porter, Charles A. Ford, Arthur L. Knight, Charles R. Hutchin, Harry Gannon, George S. Prentice, George E. Couch, tenors; Messrs. Arthur L. Ruland, Gilbert Mathewson, William H. Wright, Arthur T. Stewart, Ezra Baldwin, Arthur O'Malley, H. S. Hart, C. W. Powell, basses.

Among the valuable selections that have been rendered by this choir in the past few months have been:

"The Song of Hope".....	Schubert
"Hope On".....	Gounod
"The Soft Sabbath Calm".....	Barnby
"The Lord Is My Light".....	Buck
"Hallelujah" ("Mount of Olives").....	Beethoven
"O Holy Night".....	Adam
"Angelic Voices".....	Gounod
"List the Cherubic Host" (from "The Holy City").....	Gaul
"Gloria in Excelsis".....	Gounod
"How Lovely Are Thy Messengers" ("St. Paul").....	Buck
"Then Shall Thy Righteousness Shine Forth".....	Mendelssohn
"O Sing unto the Lord".....	Buck
"He Shall Feed His Flock".....	Händel
"The Lord Is My Shepherd".....	Schubert
"Jesus, Lover of My Soul".....	Tours
"Hear My Prayer".....	Mendelssohn
Chorus, "Awake, Thou That Sleepest".....	Stainer
Solo, "My Hope Is in the Everlasting".....	Stainer
("Jairus' Daughter.")	
"As It Began to Dawn".....	Foster
"The Strife Is O'er".....	Mendelssohn
"The Lord Is Risen".....	Sullivan
"Christ the Lord Is Risen".....	Shelley
"Then Shall the Righteous".....	Mendelssohn

Also selections from the oratorios and an equally high standard has been maintained at choir concerts given semi-monthly, and instrumental selections in keeping. On March "The Story of the Cross," by Dudley Buck, was given entire.

Mr. Brewer is director of a promising new musical society in Brooklyn, the Hoadley Orchestral Society, its members being William Herrschaft, B. W. Jones, Barnet Phillips, S. F. Barr, C. R. Gay, F. D. Goddard, H. S. Staudinger, first violins; G. H. Davis, K. Sandin, G. A. Blodin, A. C. Shumway, Charles Bishop, Herman Schaefer, S. C. Pettit, C. E. Holske, second violins; G. E. Couch, G. V. Convery, violas; Richard Bial, James Percy, cellos; Theo. Rueger, Edward Dawson, basses; G. E. Mason, A. E. Winnemore, flutes; T. E. King, Robert Miller, cornets; J. C. Duffey, Manuel Deaz, F. H. Landolt, clarinets; F. L. Dallan, baritone; P. A. Glendening, trombone; G. R. Couch, W. E. Boleschka, horns; P. L. Hoadley, P. H. Nichols, percussion; Harry Percy, triangle, and F. Resseguene, organ.

At the first concert recently given, Beethoven's "Ruins of Athens," a fantasia from "Lohengrin," selections from "Cavalleria Rusticana" and Strauss waltzes were played, and the soloists of the church choir added to its attraction. Mr. Frederick Reddall sang a new setting of Longfellow's "Village Blacksmith," by Buck, an attractive and valuable descriptive composition. Miss Marie Van sang Buck's "In June," Taubert's "March Night" and an encore song; W. R. Williams sang "Luisa Miller," a romance from one of Verdi's operas, in his effective tenor; Miss Hamlen sang the "Samson and Delilah" aria, and the "Rigoletto" quartet was given by the quartet, to the delight of the audience.

Mr. Brewer was a vocalist in his youth, singing in St. John's Episcopal Church, Zion Church, Trinity Chapel, and again at St. John's at a salary of \$300, then considered high pay for a boy soprano. Mr. W. A. Diller, Rafael Navarro,

V. W. Caulfield, S. B. Whitney and Dudley Buck have been his musical instructors. He has played at City Park Chapel, Church of the Messiah, Clinton Avenue Congregational Church, and is in his fourteenth year at the Lafayette Church. He was instrumental in introducing the piano into the public schools of Brooklyn, and was one of the charter members of the Apollo Club. He is a member of the Manuscript Society and director of the Brooklyn Institute of Arts and Sciences.

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Mrs. W. R. Chapman writes from the World's Fair, "White City," which she designates as "the most marvelously beautiful thing of which we can conceive." The Congress of Music there has been one of her musical treats. In a few days she joins Mr. Chapman at their summer home, Bethel, Me., where he is gathering strength from his native hills, and a forced rest. He hopes to see the Fair in September, just before returning to his work in New York. Mrs. Chapman was a Chicago girl, and Mr. C. says that his endurance of excessive railroad travel during his active season is due to the practice he had journeying back and forth in his lovemaking days.

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No wonder people write to Organist Pecher congratulating him upon the excellence of his mass renditions. Even his chorus numbers many first-class solo artists. Among them is Mr. Gustav Hohn, a native of Denmark and member of the Royal Opera in Copenhagen. Besides being an artist on the violin this gentleman was at home one of the finest basses in classic and Wagnerian operas, and in oratorio, singing of course in German, Danish and Swedish languages. But six months in this country, he has already a graceful control of our tongue, and will undoubtedly be heard in oratorio here when the language is fully mastered. He takes Mr. Kaiser's place in the vocal department of the New York Conservatory during the latter's vacation. His manners are courtly and elegant.

Then there is Mr. Charpentier, an accomplished Frenchman, an accepted Parisian operatic baritone, and there is young, dark eyed Coletti, a tenor, son of the famous Coletti, one of the pioneers of opera in this country—and others of more than ordinary musical capacity.

The gentlemen of the Cathedral choir are supposed to take vacation during July, the ladies and organist in August. Many prefer to remain at home, so that there is little thought about substitutes in this organ loft. Mr. Pecher remains at home this year.

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The choir of the Reform Church, Madison avenue and Fifty-seventh street, are disbanded, the congregation meeting with that of Dr. John Hall on Fifth avenue. A "precentor" has been employed by the Madison Avenue Presbyterian Church in place of the resting choir. A young man, he does well.

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This "somewhere to put it before I forget it" is the composer's conundrum. Would that for all creators there were some sort of a "brain ticker" on which impressions could be cast and held till the convenient writing season. During her illness Josephine Gro seized moments when her nurse's back was turned to place musical ideas on a little extemporized desk held upright on her chest. The manuscripts are in all stages, some showing merely the melody, others controlling chords, others again bass movements and progressions, and again snatches of verse. One line written by a hand stretched out in the darkness for "somewhere to put it before I forget it" looks decidedly rakish.

Mr. Horatio Parker says that he never frets over what ideas he forgets. "If worth while," he says, "they return; if not, as good come in their places. Let them go." Mrs. Gro is a hard student, a great stickler for the science of art as a correlative of inspiration, a great reader of both literary and musical literature, and writes "every bit" of her own music.

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At the educational congress just held in Chicago, Mr. E. M. Bowman, organist of the Peddie Memorial Church in Newark and one of our leading musical philosophers, was elected member of a committee having in view the study of music as an elective in the high school course. This is a good point well made. But here is a piano dealer in New York suing the school board for the rent of two pianos! What does this indicate?

\*\*\*

Mr. Will Taylor and family retire to Lake Memphremagog, Vermont, in two weeks after the return of Miss Blanche from Bay Shore, L. I., where she now is.

FANNIE EDGAR THOMAS.

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**Mr. Zielinski Makes a Correction.**

227 FRANKLIN ST., BUFFALO, N. Y., July 12th, 1893.

Editors "Musical Courier."

ALLOW me to correct a few errors that crept into the tenth Columbian letter of Mr. W. Waugh Lauder from Chicago, which appears in your issue of to-day.

Page seventeen, third column, the paper on modern Russian composers was by the undersigned and not by Zielinski; Donsk should read Toms, Glinka wrote a hymn and march which is looked upon by many (slavophiles and malcontents in general) as the national anthem, but Low-off (not Rowoff) is the composer of the anthem accepted as national anthem by Emperor Nicholas. Sherow should read Seroff, and the \$12,000 paid to Nerd were for his "Forza del Destino" and not for "Aida."

Thanking you beforehand for the kind insertion of the above, I am, dear sirs,

Yours very truly,

J. DE ZIELINSKI.

**The Great "Chopinzee" in Town.**

VLADIMIR DE PACHMANN, the possessor of the most highly burnished technic on the habitable globe, arrived in the city last Saturday night. He is at the Gilsey House, and is driving the guests of that excellent hostelry mad with his performances of Czerny's velocity studies. Vlad believes in getting ready for the fall season quite early. He won't allow any other pianistic bird to catch the public worm, that is if he can help it.

**Helene Von Doenhoff.**

MISS HELENE VON DOENHOFF, whose portrait may be found on the first page of this week's issue, scarcely needs an introduction to our readers, for she has by her own efforts and abilities made an enviable reputation for herself in this country. Miss Doenhoff has been for several years past an important figure in musical life and with various opera companies as prima donna contralto, notably the Boston Ideals, the Carl Rosa Company in England and the Duff Opera Company. She has a powerful musical voice, and sings with much dramatic fire. Her characterization of "Azucena," in "Il Trovatore," is one of her greatest rôles. It may not be out of place here to quote two criticisms from a Charleston (S. C.) contemporary:

The theatre going public of Charleston was greatly impressed with Miss Van Doenhoff's interpretation of "Azucena," in the recent production of "Il Trovatore" by Manager O'Neil's company. The high estimation which was formed here of Miss Von Doenhoff's acting in the part has been expressed and repeated again and again throughout this country and England. A glance at the press notices which the talented lady has received throughout America and Europe will show that many of the critics of both continents have emphatically pronounced her rendition of the part the greatest which is being given upon the stage to-day. This is not effort at exaggeration, but a single statement of a truth which can very readily be verified. It has been printed half a hundred times in the leading papers of England and many of the best journals of this country, and it yet remains unchallenged.

Miss Von Doenhoff is very naturally gratified with the universal success which has greeted her in the part. She considers it the finest thing that she has yet done, and talks most interestingly of what she thinks of the part. She said yesterday to a reporter who had asked for her opinion of the character: "I am sure that 'Azucena' has been sung and acted well by a great many fine artists before I ever attempted it, and for the sake of my profession I hope it will be sung in future by a great many more competent artists than I myself am. To act a part is one thing and to feel it a very different one. In 'Il Trovatore' I feel every word I utter. Any grief I may have had (and who has had none) comes back to me while I sing. 'With toil my life bread gaining, yet of fortune not complaining.' Vengeance is necessary to the imagination which pictures a mother burning at the stake and crying 'Avenge thou me.' From the moment I begin to sing my audience no longer exists. Nothing is before me but the memory of my mother and the memory of that hapless child that I have slain in the act of vengeance."

"The dramatic situation is so strong that I sometimes forget that I must sing rather than speak of my woes. I've been told that 'Trovatore' is an opera and not a drama. I think it is both, for some of the music, to my thinking, is far better spoken, and spoken sharply, than sung. This reminds me that I have been criticised for speaking my part rather than singing it. I like to do this when I am supposed to be angry. In real life people never sing when angry. Please thank the kind hearted people of Charleston, who have shown so much appreciation of my efforts to please them."

To the Editor of The News and Courier:

Music was a leading feature in the religious cultus of the Jewish people. We can trace the love and cultivation of this heavenly science from Jubal to the Patriarchs, from them to Moses and Miriam, and thence to the period when the humble shepherd was summoned before the King of Israel and soothed his sad spirit with the sweet sounds of his harp. Miss Doenhoff inherits the musical taste and talent of her race, whose vocal and instrumental work has left a lasting impress upon the history of music.

This lady possesses a contralto voice of rare excellence, power and sweetness, and her rendition of the rôle of "Azucena" exhibited dramatic talent of the highest order. Under the mastery of the dulcet tones of her rich voice throbs of pleasure are awakened in the heart of the listener, overflowing it like a springtide with pure and joyful emotions. Combined with that resonant voice Miss Doenhoff is gifted with a thorough knowledge of those subtle passions that control human action, possessing the genius to display them in the tone of the voice or the magic glance of the eye. There is an evenness in her singing and acting evidencing long, patient and careful study, both of which are truthful and natural; so intensely natural as to make the spectator forget the actress in the acting.

Miss Von Doenhoff has never been in better voice than the present, and will be heard frequently next season in concert and opera.

**Correspondence.****Galveston Musings.**

GALVESTON, TEX., June 13, 1893.

IN reporting on the Quartette Society's concert of the 8th inst., I substantially repeat my criticism written for and published by the "Evening Tribune," of this city, and more so as it fully covers the subject.

The second annual complimentary concert tendered by the Galveston Quartette Society to its many friends and admirers took place at Harmony Hall last Thursday evening. The building was crowded to its utmost capacity by a fashionable and enthusiastic audience, and the members of the reception committee were kept busy in placing and seating the unusually large assemblage. The reception committee consisted of Messrs. R. B. Hawley, George Sealy, Julius Runge, Leon Blum, A. W. Fly, J. F. Roock, W. F. Beers, M. E. Kleberg, T. J. Groce, John Reymershoffer, Thomas Goggan, Aaron Blum, M. S. Ujffy and Charles Fowler.

Everybody that is known to be a lover and admirer of music was there. Of course while some came to listen others came to see, and some again to interview each other, for tastes differ with those attending a concert, just like in any other line.

The concert was given under the leadership of Mr. F. O. Becker, the director of the Quartette Society. The participants were Mrs. J. F. Thomson, soprano; Mr. J. F. Thomson, baritone, both of Chicago; Miss Anna Wilkens, accompanist; and the society itself, which is at present composed of the following officers and members:

Musical director—F. O. Becker.

Officers—R. B. Hawley, president; A. Bornefeld, vice-president; F. W. Blake, secretary; C. Hickenlooper, treasurer; J. S. Parker, librarian.

Members: First tenor, F. W. Blake, J. D. Hodson, J. P. Lalor, J. R. Holmes, E. H. Gorse, Dexter Smith, C. Goldthwaite; second tenor, A. Bornefeld, C. Hickenlooper, W. I. Dacie, W. H. Hunter, J. Merrow, J. W. Hertford, G. McLean; first bass, J. S. Parker, F. P. Evans, L. J. Selby, A. P. Nielson, E. V. Haughwout, J. Jockusch, J. H. Langbehn, C. Fowler, T. Webster; second bass, R. C. Hodges, J. Hanna, L. A. Grelling, F. J. Becker, E. Johnston, H. Shaffer, C. J. Stubbs, R. E. Beavens, A. A. Dyer.

The following interesting program was arranged for the occasion:

## PART I.

"Merry Poverty".....Kremsier  
"Tears".....Witt  
"Cradle Song".....Lynes

## The Society.

"The Parish Sexton".....Stearns  
An old rhyme.....Kelly.  
"She Loved Me Best".....Tipton  
"The Quest".....E. Smith

## Mr. Thomson.

"Bonjour, Suzon".....Faure  
"Geständnis".....Roeder  
Spanish song, "The Orange Girl".....Scotchdopole

## Mrs. Thomson.

"Honour and Arms," from "Samson".....Handel  
Mr. Thomson.

"Mon Cœur ne Peut Changer," from "Mireille".....Gounod  
Mrs. Thomson.

## PART II.

"Hymn of Praise".....Mohr  
The Society, with Orchestral Accompaniment.

"Where E'er You Walk," from "Semele".....Handel  
"Two Words".....Kelly

"The Minstrel Boy".....Shelly  
Mr. Thomson.

"The Violet".....Marston  
"The Curl".....Neidlinger

"Sleep, Little Baby of Mine".....Dence  
Mrs. Thomson.

"Still Wie Die Nacht," Duet.....Goetz  
Mr. and Mrs. Thomson.

"Annie Laurie," Harmonized.....Dudley Buck  
"Good Night,".....Becker

## The Society.

Its rendition was very praiseworthy from beginning to end and the many outbursts of enthusiasm it created were indeed highly flattering to all participants, and plainly showed how well each and every selection was received.

The evening's stars were professionals, the accompanist a gifted local pianist, and the Quartette Society itself has now such a high and well merited standing and rating in the South's musical world that I cannot consider it any longer as a local amateur organization, but have decided to criticize the concert from a professional standpoint, something new and very unusual when passing judgment on local happenings, and it is a step which the Quartette Society has good reason to take, and consider as a compliment in the full sense of the word.

Mrs. Thomson is a colorature singer of unusual ability, and is the possessor of a good, pleasing and excellently schooled voice, which, while one cannot term it as strong and brilliant, is delightfully sweet, beautiful and taking. Her appearance is both graceful and charming, and her delivery pleasing, clear, faultless and unaffected. Her selections were artistic and of a high order. It was certainly a grand treat to listen to her. She showed great versatility in her selections, which included songs in the English, German, French and Spanish languages, and made a very favorable impression. The grandest of her selections was the aria from Gounod's "Mireille," while the sweetest and most affecting, was that simple but beautiful lullaby by Dence, which fairly captivated the audience.

Mr. Thomson has a fine baritone voice, well schooled, but his wife is undoubtedly the best of the two, in fact the star of the combination. There was at times too much tremolo, which

fault specially showed in some of the opening numbers. His rendition of "Honour and Arms," from Handel's "Samson," fully made up for said drawback, for his interpretation and delivery of this extremely difficult vocal composition was grand and inspiring. His voice was pure, rich and full, and showed its high state of cultivation.

The duet by Goetz went splendidly and on being loudly recalled they sang "Master and Scholar," arranged by Horn, a selection written more in the popular and always pleasing vein, the rendition of which took the assemblage by storm. Mr. and Mrs. Thomson have good reason to be proud of the reception they received and of the enthusiastic applause showered upon them. There were also many floral tributes.

Miss Wilkens proved herself to be an excellent accompanist and a pianist of marked ability.

The Quartette Society itself was grand and some of their selections magnificent. The three novelties introduced by them Thursday evening were: "Tears," by Witt; "Hymn of Praise," by Mohr, and "Dixie" (arranged for four part singing), the last number being an encore selection. The delivery of these selections was excellent, and their shading highly artistic and very creditable. In fact, too much cannot be said in their praise. Mohr's "Hymn of Praise," which was rendered with orchestral accompaniment, was one of the gems of the evening and its delivery a masterpiece. It was something that has to be heard in order to be appreciated, for words cannot give it justice. It was simply magnificent, majestic and inspiring, to say the least, and reflects great credit upon the society and its worthy, untiring leader, Mr. F. O. Becker.

The orchestral parts were in the efficient hands of the Messrs. Lindenberg, Hartmann, Dan Shaw and C. R. Shaw, first violins; Berry, E. H. Elbert and Gariessen, second violins; Runge and Ressel, violas; Wilkens, cello; E. C. Kaufmann and Leuhr, bass viol.

Taken all in all the concert was a sublime treat, a treat that will long be remembered, and one for which the society deserves the unlimited praise and thanks of all that were assembled; especially for having brought such artists as Mr. and Mrs. Thomson to Galveston as a token of appreciation to the music loving patrons of the Oleander city.

THEIR CHICAGO TRIP "OFF."—It was the intention of the Quartette Society to visit Chicago and the World's Fair this summer in a body and as a body, to show to the musical world assembled there the grand results Texas energy and ambition can produce.

In fact the tour was outlined and the stopping places decided upon, but as the society's representative was unable to secure favorable rates of transportation, it was deemed best to give up the much talked of trip.

There is no question in my mind but that the proposed undertaking would have resulted in ovations after ovations from beginning to end and would have been a grand and extraordinary advertisement for Galveston as well as for the entire State, as the net receipts realized were to be divided and turned over to the different charitable organizations at the respective points.

But, gentlemen, when "blessing" the different railway corporations, although thus far but one is being "blessed," please consider and bear in mind why should the Gulf, Colorado and Santa Fé railroad have given you a special rate for the proposed trip, or in fact any other railroad company, when Mr. F. O. Becker, your untiring leader, who in everyday life is the representative, in fact the general agent, of the Gould system at this point, was after repeated efforts even unable to secure for you favorable rates over the great railway system that he himself represents?

Gentlemen, much of the ultimate, that is financial, success of the 1891 Galveston Saengerfest was due to the liberal spirit displayed by the Santa Fé General Passenger Department on that occasion, and the same road again was but very recently the first one to inaugurate the system of "low" excursion rates to Galveston, a move for which General Manager B. F. Yoakum and General Passenger Agent W. S. Keenan deserve unlimited praise, and I hope that they will show the same liberality of spirit again and set another example to its competitors by giving a special rate from all over the State for the great Houston Saengerfest, which is to be held next spring, and for which now already elaborate preparations are being made, and thereby encourage and foster such grand undertakings.

J. SINGER.

**Charleston Music.**

CHARLESTON, S. C., June 20, 1893.

THE O'Neil Grand and Comic Opera Company, after having given us six weeks of very poor opera, left us on the 10th for Savannah, Ga., for a two week engagement, but after one week of bad business in that city they determined to return and close the season with us; the latter event was to have taken place on the 24th of this month. After they arrived here Monday O'Neil and his musical director, Mr. Hirschfeld, had some dispute and the latter left the company. O'Neil, "so rumors go," was glad of this chance to get rid of paying his company the wages already due them. He told them that their wages were forfeited by Mr. Hirschfeld's refusal to keep his contract. Since then he has promised to compromise. Manager Keogh, of the Academy of Music, has offered the use of his house for a benefit performance for the chorus, which will take place to-morrow night. Mr. Hirschfeld has engaged a lawyer to push his case, and it seems that at last our manager with the blond whiskers will have a case on his hands that he will not get rid of as easy as he did of his late ones. Now let me say something of the performance of this company: they opened on May 1 in what the programs call Gounod's "Faust." But it would have been more truthful to call what they gave selections from that opera, as it was so badly cut, the second part of the third and the whole of the fourth act being cut out, to say nothing of the very many smaller cuts. This they followed by a fair performance of the "Mikado," which gave way to the worst one of the "Bohemian Girl" that I have ever seen, followed in turn by a worse one of the "Mascot." The third week opened with a surprisingly good



rendering of "Trovatore," which they followed by the worst performance of "Olivette" given here in years. "Martha" was then given very poorly, as was the following opera, "Erminie." O'Neil then informed us that he had sold enough tickets to warrant his keeping his company in this city four weeks longer, and announced "Cavalleria Rusticana" and "Lovely Galatea" as his next operas to be given. The first named opera was murdered by the male caste that gave it; the ladies were a little better and done very well. "Galatea" received a fair production all around. "Chimes of Normandy" was next announced, and a poor performance was again the verdict. After giving this opera O'Neil informed us through the papers that he would close his season with us with next week's performances. "Maritana" was the next opera selected for butchering, and they certainly did their best to do it. This was taken off and followed by one act of Hirschfeld's own opera "not yet finished," the "Slave of India," which got a good rendering. They then closed their season and left for Savannah; but from accounts received from that city it was easily seen that they had not made an impression there. Now the failure of this company to give good opera is not the lack of good singers, for they have a very good sextet, but on account of bad management. Then, again, they cannot be criticised for their work in this city, for they were singing in a house that is as little fit for opera, or, in fact, any kind of performance, as Madison Square is of holding the World's Fair. Hoping I have not taken up too much of your time, I close, yours.

V. C. PAUL.

### Pittsburg Paragraphs

PITTSBURG, PA., July 8, 1893.

"CLOSED for Repairs" is a familiar placard which can be seen hanging over the doors of the music teacher's workshop at this season of the year. There is no doubt lots of "fixing" needed, for the chairs of the studio have been so much sat upon that they creakingly complain about their condition; the carpets have been walked over and the dust of the year has accumulated like the dollars of the pedantic pedagogue; the piano has been banged until its hammers have become as callous as the music fakir's conscience, and the organ will sypher less blows from the wheezing bellows. Not only is the musician's workshop "shut down" for repairs, but the workman, whose exhausted patience, tired limbs, unstrung nerves and disappointed expectations, has hied himself to some quiet spot, where nature, with its reposeful calm, will repair and restore his lost energy.

There is many an unfortunate musician who also needs to be closed for repairs, for often in spite of his good intentions he is, like his chairs, sat upon, and, like his carpet, walked over. The dust may accumulate on his carpet, but not on his dollars, for their movement processional is lentissimo, but recessionary prestissimo.

But the reflective question for the musicians of our city is, Should we take an inventory, so to speak, of our artistic possessions would we find a higher elevation of the column of musical progress through the past year's work? In other words, Is Pittsburg growing musical?

I am of the opinion that, considering the general interest taken in the study of music, as well as the increased patronage of the highest models of the art, which has been so richly exemplified by the numerous artists and artistic organizations that visited our commercially growing city this past season, we can truthfully say Pittsburg is a music loving city. Ask any sheet music dealer what the demand is for the better class of compositions, and he will tell you that year by year the musical taste of the music buying public is improving wonderfully.

The dealers in pianos also say that the better makes of the queen of instruments are more in demand than they were in the past.

As to pipe organs Pittsburg can boast of possessing some of the finest specimens of the king of instruments in the entire country.

Musical societies also flourish in this fertile soil of high appreciation.

We, however, lack a permanent orchestra and proper music hall—two of the very essential elements which really form the foundation that supports the superstructure of musical architecture.

In reference to the hall, we are living in hope and really in sight of realization of a temple where the muses will be enshrined in spacious magnificence, for Carnegie Music Hall, one of the adjuncts to the great library building, hath its foundations prepared and in less than three years the idea will be crystallized into "a thing of beauty and a joy forever."

This Carnegie library must not be thought of in connection with the one which was erected in our sister city—Allegheny—a few years ago. The Pittsburg Carnegie Library will cost in the neighborhood of \$2,000,000 before it is completed.

What the outlook will be for next year's musical public attractions cannot as yet be foreseen, but there are rumors which are conducive to make one "whet his whistle" for great expectations.

Rival choral organizations will in all probability excite the public curiosity to a high note, for the Mozart Club will be met by a tonal force which will strive for the prize of first artistic place with all its "might and main." Mr. Homer Moore is at the head of this new society.

Mr. John Gernert, one of our best known violinists and all 'round musicians, has been elected director of the Great Western Band. John can wield the baton gracefully and effectively, but as to his "March Wind" in blowing his bugle while the band is on dress parade I cannot say, for I have not had an opportunity of seeing our genial friend "take a walk." Mr. Gernert spent his last summer's vacation in writing an opera, the libretto of which was written by Mr. George Jenks, one of our best known journalists.

The scheme for the new organ for Trinity P. E. Church has been perfected by Mr. Walter E. Hall, the new organist of the church. The "box of old pipes" which has been used for so long these many years in this sacred edifice was once a wonder to the Indians of this at that time Wild West. It is said by some of the oldest inhabitants, probably Henry Kleber or C. C. Mellor,

that when the old Trinity instrument was hauled over the mountains the redmen followed it to its destination, for they were told that it contained "charms to sooth the savage breast." In the ancient musical past this old Jardinian relic has done faithful service, and even now

"While in more lengthened notes and slow

The deep, majestic, solemn organs blow."

But as to its power of imparting pleasure to the latterday ear, whose tympanum has been gently tapped by the refined and delicate vibrations of the modern orchestrally voiced organ, it can be counted as obsolete and should have been relegated with an elegy years ago. Mr. Hall is to be congratulated upon his prospects for a new modern instrument. Who will build it?

SIMEON BISSELL.

### A Leavenworth Letter.

LEAVENWORTH, KAN., June 20.

HAVING been allowed to place my fingers gently and lovingly on the pianos of Mozart, Haydn and Beethoven, and having played upon and admired the new automatic actioned three bank keyed organ manufactured by Pilcher, of Louisville, Ky., with its many couplers and facilities for the comfort and convenience of organists; and having listened with wrapt attention to the music of the Russian orchestra under the direction of Mr. V. J. Hlavac, of St. Petersburg and the Linif Russian choir of thirty mixed voices, Mrs. Eugenie Linif conductor; having listened to Sousa's Band, Thomas' Orchestra, with its charming "populairs;" having attended the reception given the Infanta Eulalia of Spain; having listened to the beautiful special mass at St. Patrick's Church in Chicago given for the Infanta, where the music was fine, and last, but not least, having spent a week at the World's Fair, which can never be described by mortal pen, I have returned to this hot city to rest and rehearse my chorus for the fair, Kansas week at the Fair—the week of September 11-18 inclusive. We have been invited to give one or two numbers on the program, and I shall have the honor of conducting. It will be an honor, but will it be a pleasure? Nous verrons.

Since my last letter the Church of St. Paul have imported a new organist from London, England, R. A. Laslett-Smith, Mus. A., who has been giving a series of Sunday afternoon recitals in the church. A characteristic program was the following:

Sonata No. 2.....Mendelssohn  
Fantasia.....Stainer  
Tenor solo, "If with All Your Hearts".....  
Dr. Diamond.  
Concert fugue.....Otto Daniel  
"Shepherd's Watch".....Lewis  
Tenor solo, "Wisdom Crieth in the Street".....Gaul  
Dr. Diamond.  
Melody, A flat.....Ed. St. Quintan  
Marche Romaine.....Gounod

Mr. Smith has proved a great acquisition to our musical circles, being able to render valuable assistance in the chorus work, both as accompanist and basso.

The musical event of the season was the debut of our own tenor, Mr. Frank E. Hunt, before a home audience. He had just returned from a three years' study at Florence, Italy, under the celebrated Vannucini, and everybody was on the qui vive to hear him. Much was expected and the audience was not disappointed. As he appeared in his first number he was greeted with thunders of applause, and afterward repeatedly encored. He sang "Ritournelle," by Chaminade, a favorite solo in Paris just now; "Morte di Roderigo," "Don Carlos," by Gounod, with great dramatic expression, and in the quartet from "Rigoletto," with Misses Haas, Van Stevenson and Mr. Smith, of Kansas City, his voice and method showed to good advantage.

Mr. Hunt has gone to Paris to continue his studies preparatory to entering the operatic field. We wish him every success.

E. R. JONES.

### Cincinnati Concerts.

CINCINNATI, July 1, 1893.

THE last week of June was the musical commencement week par excellence with us. On the night of Thursday, the 29th, your Liederkrantz gave us one of the most finished exhibitions of male chorus singing that we have ever heard, but I do not need to expatiate upon the excellence of your renowned veteran organization, and I merely mention the concert for the purpose of chronicling the fact that there was a very large audience at a fever heat of enthusiasm. This is one of the cheering signs of the times, for though Cincinnati has had the "dry rot" at times, there are signs of a new budding, like that of the Pope's crosier in "Tannhäuser."

We have two large schools of music here, but it is my purpose this week to mention only one of them—the long-established and well-known Cincinnati Conservatory, Miss Clara Baur directress. This institution gave no less than six concerts. The students represented were divided into two classes, pianists and vocalists.

Miss Baur teaches the art of singing according to a method based upon the ideas of Garcia, modified and improved by many modern views which adapt her art to every style of vocal composition, from the naive German lied to the grand Italian aria. Miss Baur's method is clear cut and consistent, and all her pupils show the distinct impress of intelligence and earnestness. Among the more prominent I may mention Miss Georgia Myers, whose voice is brilliant, flexible and strong, and she sings like a young artist. Miss Stella Charles is the possessor of an unusually fine contralto, which begins to show the good effects of such schooling. Among other promising young vocalists I will mention Miss Ida Pierpont, Miss Maud Bacon, Miss Katherine Davison, Miss Lily Marston and George A. Voige, remarkable for three things—a good, resonant baritone voice, a good degree of vocal education and the distinction of being the only rugged oak of a man among so many singing ladies.

As to the pianists, I suffer from an embarras des richesses; there

was positively a surprising array of young ladies and young gentlemen who can play. Many large concertos were given either in whole or in part, and the interpretations they received were uniformly marked by an adequate technique and a good reflected conception. I say reflected conception because students do reflect and ought to reflect chiefly the mature ideas of the preceptor. The piano department of the conservatory is conducted by two sterling artists of differing though equal powers—Mr. Frederic Shailer Evans and Mr. Theodore Bohlmann. Mr. Bohlmann came to us from Berlin; Mr. Evans from Brooklyn. Space will compel me to resort to what Lowell stigmatizes as the "catalogue style."

Miss Ira Kennedy, dainty and highly musical, played Liszt's "Soirée de Vienne," No. 6. Miss Frances Moses, clear and noble, played the Raff concerto in C minor. Miss M. L. McClure, nimble and precise, gave Beethoven's third concerto entire. Miss Frances Shuford, warm and impassioned, gave a fine reading of Chopin's F minor concerto, first movement. Miss Clara Besuden with taste and refinement played the second and third movement of Beethoven's fourth concerto, while the opening allegro of the same work was played with delicacy and vivacity by Miss Jennie Hennessy. Miss Maud Day murmured and rippled through all the liquid pearl work of Field's concerto in A flat major. Miss Adina Schneider gave a clean, neat reading of Beethoven's first concerto, and Miss Bessie McVoy gave a neat, tasteful reading of Mozart's concerto in C minor. Three young gentlemen also made a decided success, namely Mr. Edgar C. Cawley, who made a dashing yet musical performance of Weber's concertstück. Mr. Hugo Sederberg played with deep feeling the Paderewski concerto A minor, op 17, and Mr. Louis Schwebel, who comes of artistic parentage and is full of promise, played six preludes of Chopin, plus Schumann's A minor concerto entire. I hope the foregoing bill of fare does not stagger your credulity, for it is bona fide. It was given and with almost uniform excellence.

JOHN S. VAN CLEVE.

### Indianapolis News.

MR. F. X. Arens has been appointed director of the choir at the Second Presbyterian Church, vice Mr. Craft resigned. I greatly admire the move made by the trustees of the above named church. There is now no doubt that hereafter the music will be far above anything we have heard as yet.

Mr. Buchanan, of Minneapolis, has been appointed director of the choir at the Roberts Park Church. Mr. Buchanan has a very fine baritone voice, but flats very much at times.

Prof. Bahr presides at the organ at Tabernacle Church during the three months' absence of Miss Carman, who is away on her vacation.

The sixteenth annual convention of the I. M. T. A. convened at La Porte, Ind., June 27 to 30. Max Leckner is president of the association.

Miss Daisy Lemon, who has been studying vocal music in New York, is spending the summer at her home in this city.

Mrs. Judah, organist at Roberts Park Church, is away on a vacation. Mr. Joiner will preside at the organ during her absence.

The last of Mr. Donley's organ recitals took place on Friday, the 23d. Mr. Donley was assisted by Miss Emma Schellschmidt, harpist, and Adolph Schellschmidt, cellist.

The Ladies Matinée Musicale gave a concert at the World's Fair last Thursday afternoon. To say that Chicagoans are delighted would but poorly express it, for the organization won warm praise for the excellent work done. It is expected that they will receive the trophy.

The following program was particularly well given at Tomlinson Hall on Friday evening May 30:

Songs for one voice.  
Chorus, "The Song of the Wind."  
Piano solos—  
"Curious Story".....Heller  
"The Avalanche".....  
Emma Buchtel.  
Chorus, "The Song of the Bee."  
Vocal solo—  
"Pretty Little Bobolink."  
Hazel Lantz.  
Solo, semi-chorus and chorus—  
"Rest Thee, Dear One".....Schubert  
First verse—John Bryan.  
Second verse—Edith McFall.  
Third verse—Ida Michelson.  
Semi chorus: Edith Shipman, Clara Hillman, Hattie Neighbors, Bessie Humphrey, Florence Lanham and Mary Forgus.  
Intermission.  
Songs for two voices.  
Chorus, a capella—  
"Praise to the Lord"  
Violin solo—  
"Spanish Dances".....Sarasate  
Willie Mitchell.  
Recitation, "How Salvador Won".....Wilcox  
Horace Lancaster.  
Soprano solo, "Calico Pie".....Ingraham  
Hattie Neighbors.  
Chorus, "Morning Song."  
Intermission.  
Songs for three voices.  
Chorus, "Liberty Song."  
Soprano solo—  
"There, Little Girl, Don't Cry".....Jordan  
Lillie Adams.  
Recitation and chorus, "Home, Sweet Home."  
Horace Lancaster.  
Chorus, "Nursery Rhymes."

The chorus was under the personal direction of Mr. F. X. Arens, who deserves great credit for his untiring efforts to raise the

standard (if I may call it so) of music in our city. In fact we cannot say enough of Mr. Arens' efforts and capabilities in the music line. Mr. Arens contemplates training at least 500 children's voices next year. We wish him unbounded success.

ADOLFO-VIOLA.

## Toronto Topics.

Editors The Musical Courier:

**A**T the Grand Opera House May 29, 30 and 31 "Erminie" was given by some Toronto amateurs under the direction of Mrs. W. J. Obenier.

I was agreeably surprised by the performance. It went with a vim and snap that were highly creditable. The conductress had her chorus of fifty well trained, and though she was not always in touch with her orchestra, who in fact may be said for the most part to have run themselves, still she managed very fairly.

The principals of the cast were of course too numerous to be all mentioned in detail. Nevertheless a word must be said for some.

Mrs. J. C. Smith, a local cantatrice, was a charming "Erminie," her voice and personal attributes being most interesting and fascinating. Had she maintained throughout the vivacity she showed herself capable of at times, her part would have been simply perfect. In this quality of vivacity Miss Jardine Thompson so far excelled as to bring the part of "Javotte" into conspicuous prominence. She also has a very pleasing voice.

The "Princess de Granpouet" was excellently taken by Miss Ella Miller. The "Cadeaux" and "Ravennes" of Mr. Fred Solomon and Mr. W. E. Ramsay, respectively, could not have been better. Mr. Solomon's success in his part is too well understood to require reference to, and no higher compliment can be paid Mr. Ramsay, of Toronto, than to say his performance was hardly second in merit. Another local and noticeable participant was Mr. Albert Parr, whose "Eugene" was capital. He has a good baritone voice and acts with the ease and unconsciousness of one to the manner born.

"Erminie" drew full houses on three nights, and I have no doubt that the company giving it may count on an equal measure of success next year.

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On June 6 the Philharmonic Society, F. H. Torrington, conductor, closed our season by a very fine concert in the Caledonia Rink. The program was as follows:

PART I.

Overture, "Die Lustigen Weiber".....Nicolai  
Song, "Murmuring Zephyrs".....Adolf Jensen  
Mr. Whitney Mockridge.

Concertstucke, Piano and Orchestra.....Weber  
Miss Fannie Sullivan, Pianist.

PART II.

Operatic Cantata, "The Golden Legend".....Sir A. Sullivan  
SOLOISTS:

Elsie.....Miss Florence Brimmon  
Ursula.....Mrs. Bruce Wilkstrom  
Prince Henry.....Mr. W. Mockridge  
Lucifer.....Mr. H. W. Webster

The choral performers had been previously announced as between 300 and 400, and the program gave 310 names, whereas only 200 singers put in an appearance. Among those mentioned were people named Rough, Lick, Blight and Burn, all very suggestive under the circumstances, and the questions now agitating my mind are: Had these people anything to do with the disappearance of their fellows, and if so where do they bury their dead? However, if any man on this earth can make 200 singers sound like 400 Mr. Torrington is that man. The chorus sang like Britons, full and vigorously. In their anxiety to be effective, the male voices were not always very clear in enunciation, and at times suggested a boreal blast rather than a south wind. The female voices, on the other hand, sang nobly throughout. Taken all round the chorus was the most satisfactory that the Philharmonics have had for a long time.

The orchestra of fifty, mostly home talent, did well in their own particular numbers. In the "Golden Legend" however the soloists were sometimes out of hearing, though in sight. Miss Sullivan, in the Weber concertstucke, played with great accuracy and is evidently an accomplished pianist, but her powers were altogether insufficient for the barn-like auditorium, with its villainous acoustic properties.

Mr. Mockridge, the tenor, was in the worst form I ever heard him. The artist was present, but the voice had evidently dropped off between Chicago and Toronto. But he had been obliged to rush from the railway station with only his second best voice, and minus his evening dress, and was so hurried and worried that, in fair play, every allowance could be made for him.

Mr. H. W. Webster, a resident English baritone, sang the "Lucifer" of the "Golden Legend" with the conception of an artist, but his efforts were materially affected by his surroundings.

Mrs. Bruce Wilkstrom, a resident of Hamilton, who took the part of "Ursula," displayed a very good contralto voice, but was so lacking in animation as to make one think of graven images.

Miss Florence Brimmon, "Elsie," sang with fine dramatic effect, her voice topping even the most powerful combinations of chorus and orchestra. I am, in fact, proud that Toronto can claim this young lady as its own. Many a so-called "star" has visited us who gave infinitely less satisfaction. Her voice is a clear, bright and telling soprano. It has a tendency to sharp on upper notes when forced, but that and other slighter drawbacks will no doubt disappear with experience. Generally speaking this Philharmonic concert was one on which the Society and its veteran conductor, Mr. Torrington, may be congratulated. The audience was unusually large and cannot fail to have carried away with it an agreeable impression.

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BRIEFLETS.

In my last letter I believe that I stated that the Orpheus Society had ended this season with a surplus. Now a prominent member tells me that the case is a deficit and that the chances

for the society's going on next year are more than doubtful. This is unpleasant hearing, and I sincerely hope that matters will be otherwise satisfactorily arranged.

A local paper is discussing the "National Anthem for Canada" question. How this country, which is not a separate nation, but merely a colony, can have a national anthem of its own seems to me a conundrum.

"God save the Queen" surely must stand so long as Victoria reigns and we remain part and parcel of the empire "upon whose dominion the sun never sets." No objection of course to patriotic songs, but why confound the terms?

Mr. Boscovitz, the well-known pianist, has left us and taken up his residence in Chicago. On the other hand, New York has sent us Mr. W. Elliott Haslam, vocal teacher, for the summer months. Rumor has it that efforts will be made to induce Mr. Haslam to once more reside here permanently.

Mr. Paul Morgan, solo 'cellist and teacher in the Toronto College of Music, has been engaged by the New York Symphony Orchestra for next season.

The Toronto Philharmonic Society are said to be contemplating a large musical festival for next year, and, among other works, will do "The Messiah," the new (Massey) music hall being the locale.

Mr. P. Delasco, the operatic basso, after a successful tour with the Musin Concert Company, is resting on his oars here for the summer.

Mr. E. W. Schuch, a resident vocal teacher, owing to pressure upon his time, has resigned the conductorship of the University Glee Club.

Those of our musical fraternity who are not staying up all night hatching schemes to get ahead of their fellows next year are having vivid dreams of World's Fair trips, fishing for trout, black bass, and of dolce far niente generally.

EDMOND L. ROBERTS.

## Music in Indiana.

**B**ARRING the I. M. T. A. meeting at La Porte the musical season is over. Several good companies have favored the State with manifestations of talent and artistic merit. The perennial Musin has been here, and I see that he is to make a farewell tour next season. We hope to hear Henri Marteau, the popular violinist, the New York Philharmonic Club, and Max Bendix's quartette here next season.

Indianapolis is forging ahead, although the non success of the May Festival was a great disappointment. We were very sorry, for Seidl would have appeared to gladden our musical hearts. What pleasant memories I have of him and Brighton Beach!

Church choirs have been giving concerts and ladies' musical societies have been giving recitals in their respective cities. Rushville, Greensburg, Muncie and Crawfordsville all have flourishing societies.

Max Leckner has enthusiastic choral classes in Richmond and Lafayette and has given works of Lynnes, Suppe, Faning, Howard, Gounod, Whiting, Rubinstein and others. Mr. Earnestoff has done much for the choral and orchestral improvement of Indianapolis. They are talking of organizing a symphony or chesra with Mr. Arens as conductor.

The Indianapolis School of Music is flourishing and waking up the talent of that city. Many concerts and recitals have been given and the young people have received due attention.

DE PAUW SCHOOL OF MUSIC.

The students and public have been deluged with concerts and recitals. Juniors and Seniors have given the required recitals and have acquitted themselves nobly. The graduation class numbered six this year. The following was their program:

Concerto in E minor.....Chopin  
Allegro Maestoso. Orchestral accompaniment supplied upon a second piano.

Zella L. Marshall.

Polonaise from "Mignon".....Thomas  
Stella Jordan.

Ballade in G minor.....Chopin  
Rosa A. Marquis.

Ballade in A flat, op. 20.....Reinicke  
Emma J. Coffey.

"Thou Brilliant Bird," from the "Pearl of Brazil".....David  
Pauline Blake.

"Mazeppa," after the Victor Hugo version.....Liszt  
Second piano part supplied.

Flora E. VanDyke.

The 500th Recital of the school was given during Commencement. The following was the program:

Overture, "Magic Flute".....Mozart  
De Pauw Symphony Orchestra.

Harp Solo, "Air Russe".....Oberthur  
Anna Emma Schellschmidt.

Valse Caprice.....Wieniawski  
Anna Allen Smith.

Water Sprite.....Schumann  
Lorelei Club, Miss Fernie, Director.

Airs from "Faust".....Gounod  
Orchestra.

Selected.....  
De Pauw Glee Club, Mr. Kraft, Director.

Concerto in G Minor, Last Movement, with Orchestra.....Mendelssohn  
Walter Howe Jones.

Elizabeth's Prayer, "Tannhäuser".....Wagner  
Alison Marion Fernie.

Violoncello Solo, Sarabanda and Gavotte.....Popper  
Adolph Schellschmidt.

Murmuring Zephyrs.....Jensen  
Frederic William Kraft

Harp Solo, "Welch Melody".....Thomas  
Miss Schellschmidt.

Toreador, from "Carmen".....Bizet  
Orchestra.

Walter Howe Jones, assisted by Miss Fernie and the De Pauw orchestra, gave a concerto recital which was an unique affair.

PROGRAM.

Concerto in G minor, op. 25.....Mendelssohn  
Molto allegro con fuoco. Andante.

Presto—Molto allegro e vivace.

Mr. Jones.

Scena and aria from "Der Freischuetz".....Weber  
"Wie nahte mir der Schlummer."

Miss Fernie.

Concerto in D minor, op. 70.....Rubinstein  
Moderato assai. Andante. Allegro.

Mr. Jones.

Miss Fernie also gave a delightful vocal recital, assisted by Mr. Kraft and Mr. Howe, with this program:

"Lascia ch'io pianga" ("Rinaldo").....Händel  
"Mailed".....Beethoven

"Aus meinen thränen spriessen".....Schumann  
"Die Rose de Lilie".....

"Wenn ich in deine Augen Sch".....Donizetti  
Duet, "Addio".....Gounod

Ballade, Scene et Arie, "Faust".....Liszt  
"Die Lorelei".....Rubinstein

"Thou art so like a flower".....Grieg  
"Ein Schwann".....Massenet

"Les Enfants".....Werkerlin  
"Mon petit cœur".....

Duets—  
"Oh, Twine when I am Dead".....Caracciolo

"Nearest and Dearest".....Cowen  
"Laugh not, nor weep".....Old Spanish

Lullaby.....Cantor  
"At the Dawn".....

Dean Howe is arranging for a fine university concert course.

The pianist, Emil Liebling, and the vocalist, Mrs. Geneva Johnston Bishop, have been engaged for next season. The following are also proposed for the coming season: Max Bendix's String Quartet, New York Philharmonic Club; Maud Powell, violinist; Lotus or Schubert Male Quartet; Richard Burmeister, Neally Stevens and Augusta Cottlow, pianists.

The school has started a line of scholarships which will be extended from year to year. Although the influence of the World's Fair has taken away several pupils, this influence will be only temporary. A few of the professors will remain to teach a while this summer. Professor Fernie is in Europe; Professor Kraft will go East; Professor Rowly, North; Professor Burmeister will remove to Arkansas. Several of the teachers will visit La Porte next week to attend the meeting of the I. M. T. A. Will rest for a while.

HALLELUJAH.

## Denver Doings.

DENVER, June 20.

**V**ACATIONS! Yes, the music teachers are obliged to take them. The following teachers have gone East for the summer: Miss Hattie L. Sims, voice; Paul Stoeving, violin; Willis E. Bacheller, voice; Everett H. Steel, piano.

Two of Denver's young vocalists have left us for New York, where they will study during the coming year. These young ladies, Miss Miner and Miss Horelocker, were made sensibly aware of the interest Denver takes in those who are striving for larger usefulness, by filling their purses with hard dollars, a result of the benefits given these young artists just before their departure from us. May their ideals be high and their work faithful!

We have three comic opera companies in town, and judging from what we hear at the "Gardens" it will be a comical season musically.

Mr. and Mrs. Sabrino have just returned from a very successful concert tour through California. Mrs. Sabrino is now filling an engagement as prima donna at the Broadway Theatre.

Denver is to have "grand opera" next season. The Omaha scheme has been perfected here, and the necessary amount of funds subscribed. All hail, if it is as good as it promises!

EMERY.

## Kingston Chronicles.

KINGSTON, N. Y., June 22, 1893.

**T**HE engagement of a new conductor for the Kingston Philharmonic Society for the coming season has awakened a degree of enthusiastic interest in musical circles here which is quite as encouraging as it is unusual in this conservative city, where most of the citizens think three times before they go ahead once. Mr. Arthur Mees is the chosen musical leader, and he has been induced to accept the position. This announcement here has already served to more than double the active membership or choral forces of the society, which had last season dwindled to the smallest number ever enrolled in its history.

The total indifference and lack of interest on the part of the members had so impaired the efficiency and importance of the society's work under its old leader that many were discouraged and felt inclined to give up the organization. But fortunately there were others in the society, some of whom were leading spirits in its formation nearly six years ago, who had remained patiently in the ranks amid the discouraging annoyances incident to inefficient and misdirected conduct of its musical affairs.

These and others who had fallen out by the way were now firmly resolved to reanimate the dissolving musical forces and energies, and restore the society's waning reputation and, if possible, place it on the road to new and still greater successes in the future. This task was freely accorded to them by the tired and disheartened element which had allowed itself to be misled most unwisely. The result of this new energy thus far is full of promise, and under the able and tireless baton of Mr. Mees the success of the approaching sixth season of the society seems assured. A fine large new rehearsal room has already been secured and the male choir has been augmented to four times its last season's force.

ALLEGRO.



# MUSIC AT THE WORLD'S FAIR



## Wagner Program in Music Hall.

MONDAY, July 10.

MR. THOMAS departed from his usual promptness last Monday. He was not responsible, however. The fire at the cold storage warehouse kept an audience from him, and stirred up the feelings of those gathered in Music Hall to such an extent that to play music was out of the question. It was a full half hour before the people quieted enough to begin, and when Mr. Thomas' baton fell and the wood wind was heard in the sombre pilgrim's motif that commences the "Tannhäuser" overture everyone was in a fit frame of mind to listen and appreciate.

This number has always been a favorite with Mr. Thomas, and he has read it a great many times, but never in such a masterly manner as last Monday, which proves that he is not insensible to his surroundings, something he would have us believe. The entire program of Monday was devoted to Wagner, and consisted of favorite selections from "Tannhäuser," "Lohengrin," "Parsifal," "Walküre" and "Meistersinger." Mr. Edward Lloyd was the tenor soloist, and Mr. J. Ellsworth Holmes essayed the deeper rôles.

Mr. Lloyd was in good voice, and sang better than he did at his last recital. His numbers were "Lohengrin's Narrative" and the "Prize Song" from "Meistersinger."

Mr. Holmes delivered with good effect the romance of the "Evening Star" and "Wotan's Farewell." The audience was remarkably large and the playing of the orchestra commendable.

## Recital Hall, 1:30 P. M.

The Dudley Buck Glee Club, of Pueblo, Col., came here with much blowing of trumpets. All that has been said they certainly deserve. The club sang part songs in a highly artistic manner and delighted one of the largest audiences ever gathered in Recital Hall. By the way, this little room is getting more popular every day.

## Tuesday, July 11—Cleveland Vocal Society, Music Hall.

The most important happening of the day was the singing of the Cleveland Vocal Society, under the baton of Mr. Alfred Arthur, its own director. The society came to Chicago for the purpose of taking part in the great choral festivals of Wednesday, Thursday and Friday. To hear this society sing independently was indeed a treat. Its work showed the careful and correct training of Mr. Alfred Arthur and redounds to his credit. Correct breathing is so rarely heard in concerted music that to listen to it for a couple of hours is an immense relief. Good phrasing is another jewel rare. The Cleveland Vocal Society did itself proud. Its work was one of the treats of the Fair music.

## Wednesday, July 12—Beginning of the Musical Festivals.

Counter attractions kept a large audience away from Festival Hall on this day. The main attraction of the day at the Fair was the arrival of the Viking ship. Now, Festival Hall was not fortunately situated geographically to withstand the presence of the bold Norwegian navigators, so it went without a large audience, while the piers were crowded to do honor to the Viking ship. Still 3,000 people were in Festival Hall, and that number of people anywhere else would be counted a crowd, but at the Fair it is different. Crowds are only counted when they run into the tens and hundreds of thousands.

Mr. Wm. L. Tomlins led the concert. The music of Handel's "Utrecht Jubilate" was finely given, the contrapuntal work showing crisp and clear. It is a strong work and was well interpreted. In the music to "St. Paul" the best work was done by the tenor soloist, Mr. Edward Lloyd, and he clearly demonstrated his right to be called the best oratorio tenor now living. The choruses "Happy and Blest are They" and "Be Thou Faithful unto Death" were the best concerted numbers. The singing of the chorus was good on the average, while in the numbers mentioned above it mounted high and could be

called excellent. The gentlemen and ladies composing the chorus were from Cleveland, Omaha, Columbus, Louisville and Pittsburg. Altogether they numbered 600, and in attack they were as spirited as the "gallant 600" that Tennyson has sung about.

The solos were sung by Mr. Edward Lloyd, Mr. George Ellsworth Holmes, Miss Jennie Dutton and Miss Clary.

Miss Clary made a good impression, which was only modified by her singing quite sharp on a high D. Her voice is rich and remarkably full and promises much for the future.

Mr. Holmes was not in his usual fine voice.

Miss Dutton, always a favorite, was in elegant form and made quite a hit.

The first festival can be written down as a success. The orchestra, under Mr. Tomlins, was in better shape than usual when that gentleman is conducting. It ran itself, taking cues from Mr. Tomlins when he was accidentally made aware of the existence of the accompanying players. Mr. Tomlins' wind mills are a poor metronome to the average orchestral player at all times, and they were a little bit worse than usual this day.

## Thursday, July 13—Second Festival Day.

The sun this day was the counter attraction to Festival Hall. He rose early, put on his most fiery garb, heated himself to a violent passion and then beamed on everybody. From his scorching glances mortality hunted shelter, and as Festival Hall is not the Arctic regions it was comparatively untenanted when the Bach cantata "A Stronghold Sure" was on.

## Friday, July 14—Last Festival Day.

Whew! Hot was no name for it. Festival Hall was almost as bad in regards to temperature as the cold storage warehouse when on fire last Monday. No ventilators were opened and it was an outrage to expect people to pay good hard 62 cent American silver dollars for the privilege of getting into the hottest oven on the grounds.

The heat precluded all possibility of enjoyment, and everyone was glad when the concert was over. The best part of Handel's "Judas Maccabæus" was given, together with the first two movements of Berlioz's Requiem. The chorus did itself proud in the selections from "Judas Maccabæus." It was the best work it did throughout the three days. Assurance was present, and it would have been perfect if a little more practice had been indulged in.

The grandiloquent music of Berlioz was well brought out, and it is so seldom heard that in spite of the heat it was thoroughly enjoyed. In this the playing of the orchestra was superb, Mr. Thomas reading the climatic passages with telling effect.

The soloists were the same as the preceding day, with the addition of Miss Henson and Mr. Goodrich. The festivals have been successful, but nothing great or at all approaching what was expected when the valet de chump of Music Hall, Mr. Geo. H. Wilson, issued his circulars to musical societies and then went abroad to rejuvenate his health and advertise himself. Judging them from the viewpoint of those same prospectuses the festivals have been rank failures. The worst fake around the Fair is its alleged great music. It is in no wise in keeping with the magnitude, and shows that the alleged minds of those in charge of things musical are puny in comparison with the intellects of those in charge of such small matters as popcorn balls.

## Saturday, July 15—Children's Concert.

Saturday was a poor day in matters of musical interest. A children's concert was given in Festival Hall, and the young Mannerchor sang in Music Hall. Both were of but slight interest and need no comment.

## Next Week.

There are many interesting features in next week's programs.

## Sousa at Manhattan Beach.

PERHAPS no greater tribute could have been paid Sousa's Band than that shown by its engagement at Manhattan Beach to fill the place left vacant by the passing of Gilmore, and no better choice could have been made, for Sousa and his men now stand at the very head of band music in America, having won this place in little over a year. On Saturday and Sunday a large number of musicians and newspaper men went down to the beach as guests of Mr. D. Blakely to listen to the playing of the band and to have an enjoyable time generally.

Many accepted Mr. Blakely's generous invitation, and the band, as a result, had one of the most critical audiences that has probably ever attended these beach concerts. The band stood the test nobly and its work was up to the standard. The remarkable wood wind choir, the sonority of the brass and the vigor and precision of the playing have been fully commented upon, as have the delicate gradations of light and shade, not often found in bands.

As a leader Mr. Sousa is admirably fitted for his duties; he is a musician of great ability and possesses a thorough command over his players. His beat is vigorous and contained, and he shows the confidence that is born of certainty. As a composer he is equally well known, and his marches are among the best played in the country, particularly his "High School Cadets' March," which was played by request as an encore. These were the programs given on Saturday afternoon and evening, and which were extended by an equal number of encores:

## AFTERNOON.

Overture, "William Tell".....	Rossini
Ballet suite, "Feramors".....	Rubinstein
First Dance of the Bayaderes.....	
Candlelight Dance of the Bride of Cashmere.....	
Second Dance of the Bayaderes.....	
Valse, "Nymphes et Sylvain".....	Bemberg
Miss Ella Wernig.....	
Mosaic, "Lohengrin".....	Wagner
Mr. G. Norrito.....	
Suite, "The Last Days of Pompeii".....	Sousa
Pasquinade.....	Gottschalk
Serenade "Enfantine".....	Bonnaud
Bass solo, "Out on the Deep".....	Loehr
Mr. Eugene Cowles.....	
Waltz, "Serenata".....	Jaxone
Overture to "The King's Lieutenant".....	Titl

## EVENING.

Overture, "Rienzi".....	Wagner
Suite, "Casse Noisette" ("The Nutcracker").....	Tschaikowsky
Trepack (Russian dance).....	
Danse Chinoise (Chinese Dance).....	
Danse des Merlions (Dance of the Reeks).....	
"Slumber Song".....	Hauser
Petite valse, "Flirtations".....	Steck
Bass solo, "Anvil Song," from "Robin Hood".....	De Koven
Mr. Eugene Cowles.....	
Grand Galop de Concert, "Chase of the Lion".....	Kolling
Overture, "Semiramide".....	Rossini
Saxophone Solo, "Elégie".....	Reynaud
Mr. E. A. Lefebvre, accompanied by the French Horn Quartet, Messrs. Koch, Wagner, Fricke and Narotsky.....	
"In a Clock Store".....	Orth
Valse, "Étoile Polaire".....	Waldteufel
Soprano solo, "Vilanelle".....	Dellaqua
Miss Wernig.....	
Scenes at a Spanish Fandango.....	Desormes

**Otto M. Heinzman.**—Otto M. Heinzman, a composer of popular songs, has recently issued a number of new compositions which promise to become popular.

**Dead.**—H. J. Proctor, at one time organist of Westminster Church, Minneapolis, Minn., died in Brooklyn. Benjamin Vogel, for twenty-six years leader of the orchestra of the Olympic Theatre, St. Louis, died last week at Mexico, Mo. John Richter, a well-known St. Louis musician, died on July 8 at his residence, 220 Mound street, in that city.



**Dresden Royal Conservatory.**—At the final concert of the Royal Conservatory of Dresden a young American singer, Miss Walker, of Hopewell, appeared with remarkable success. She possesses a splendid, powerful alto voice, of good carrying quality, and sang with genuine passion and admirable management of voice an air from Massenet's "Herodias." A brilliant future can with almost perfect certainty be prophesied for the lady. At the same concert a young violinist from Louisville, Ky., Mr. Hildebrandt, played acceptably Ernst's F sharp minor concert. The 2,000 headed public and the royal party at the front joined in the applause, which was also bestowed on the other performers, Miss Wedekind, a charming coloratura soprano; Messrs. Bachmann and Stabach, well advanced pianists (Beethoven's G major concerto and concerto by Bronsart), and the excellently trained orchestra of students. The general result of this year's examinations prove afresh that the Dresden Conservatory stands in the front rank of musical educational institutions.

**De Marchi.**—The publisher De Marchi has purchased the rights in Frontini's "Malia," Gastaldon's "Pater" and Marescotti's "Hanamalek." He has ordered a new work from Frontini. "La Malia" will be represented in September at Milan, together with the "Cortigiano" of Scontrino and the "Evangelina" of Beratti.

**An Artist's Defense.**—Emma Bellincioni defends her interpretation of "Carmen" in a card sent to the Berlin papers. She has given serious study to her task of representing "Carmen" from the standpoint of what is true, believing that truth of characterization is the first thing to be sought. The public follows conventionalism, and hence it loves to see Carmen, the wild, homeless gypsy, the daughter of the Calli, turned into a perfumed coquette, lovely and soft, into a French, Italian or German "Carmen;" it will not see her, the Andalusian gypsy, one of a band of smugglers, ready with the knife, accepting death rather than listen to "Don José." Such is Merimée's "Carmen," and any one who has set foot in the Seville cigar factory and seen the workers there, devoid of all womanly tenderness or maidenly gentleness, must acknowledge Merimée's truth to nature. The artist must follow the writer in this struggle for truth even at the cost of the applause of the public, which loves rosy illusions and conventionalities.

**London.**—The revival of "Mestofele" in honor of Boito was abandoned. "L'Amico Fritz," in spite of the presence of Mascagni, had little success, the chief attraction being the singing of Mrs. Calvé. Lasalle's re-entry in the "Flying Dutchman" was marked by several accidents in the mise en scène. In the first act the orchestra had to stop completely till the ship could come to land.

**Florence.**—The Academy of the Royal Institute has adjudged the prize for a composition for piano, violin and cello to Giuseppe Frujatta of the Conservatory.

**Rome.**—A young Polish singer, Miss Pinkert, made her début at the Costanzi in "Sonnambula" with success. She surmounted with ease all difficulties, and sang with soul and expression.

**An American Libretto.**—A new opera by a young composer, Lorenzo Perigozzo, will be given during the fall at Verona. It is entitled "Milo Standish," which we presume is the best attainable Italian for "Miles Standish."

**Marseilles.**—The town council of Marseilles has, by 15 votes to 12, voted a subvention of 240,000 frs. to the theatre in that city.

**Manchester.**—The Royal College of Music in Manchester will be opened October 2. The professors are Messrs. Hallé and Dawson and Olga Neruda, piano; Mr. Willy Hess, violin; Mesdames Sherrington and A. Williams and Mr. Black, singing; Messrs. Hiles, Wilson and Carroll, composition and history; Pyne, organ, and Dr. Watson, choral singing.

**Ignaz Brüll.**—The new opera of Ignaz Brüll is named "Check to the King." It occupies a whole evening and will be produced for the first time at Munich.

**The Coburg Prize Competition.**—A writer to a Berlin paper has had an opportunity to examine the works sent in for the prize given by the Duke of Saxe Coburg. According to him, the music is in all possible and impossible styles, prehistoric German, most fin de siècle Italian, a little Lortzing, a great deal of Wagner and a

fortuitous concourse of infinite atoms from everybody else. As is the music, so are the libretti. Subjects have been taken from dramas, romances, novels and epics, from Byron, Haaff, Körner, from French revolution plays to Italian bandit tragedies. There are Byron's "Bride of Abydos" and Körner's "Dead Bridegroom," a "Marat" and a "Zuleika," a "Bandit's Bride" and a "Nightwatchman." The scenes have been laid in Italy, France, the islands of Rugen and of Capri. An "Our Lady" takes place in Spain, "Skipper Nils" in Sweden, and "Suleika" in Turkey. "A Dream Figure" is laid at Vienna, and Mozart, Beethoven and Richard Wagner sing a trio.

**Leipzig.**—The Leipzig City Theatre has given from July 1, 1892, to June 30, 1893, ten operatic novelties, including Mozart's two early works. Mozart had thirty-seven evenings, Wagner thirty-one.

**Draeseke.**—Franz Draeseke has completed the score of his new opera "Bertran de Born," for which he wrote the text also. It will probably be produced at Dresden.

**Stuttgart.**—In consequence of prolonged sickness Prof. Von Faisst has transferred the direction of the Society for Classical Church Music to Cappellmeister Zumpe. Under Zumpe's management the operatic performances and the subscription concerts have both been raised to a high degree of excellence.

**Musical Chevalliers.**—The king of the Belgians has named as chevaliers of the Belgian Leopold order: J. B. Colyns, of Brussels; Mr. Vercken, of Liège; Jan Blockx and Jos Callaerts, Antwerp; Alex. Cornelis, G. Huberti and L. Merck, of Brussels; J. Ghymers, Joseph Massart, César Thomson, Liège; L. Kefer, Verviers; Cl. Loret, organist in Paris; Alph. Steenebrugge, late of Strassburg; F. van den Hensel-Duprez, of Paris; R. Van Maldegheem, Brussels; Van Reyschoot, Ghent; C. Bergmans, Ghent; P. de Noldans, Liège, and A. Stiénon du Pré.

**Another Passion Play.**—A theatre has been constructed at Hoeritz in Bohemia, to hold 1,500 spectators for a Passion play. The performances will take place on fifteen consecutive Sundays and Saints' days, and will consist of two parts—one from 11 A. M. to 1 P. M.; the other from 3 P. M. to 6 P. M.

**Popular Performances at Paris.**—The Minister of Fine Arts at Paris has reduced the number of "family" performances on Saturdays from 32 to 20, without change of price of admission, and of the "popular" performances on Sundays from 40 to 24, with some insignificant changes of price.

**Young Composers.**—Mr. Merlou, in his report on the operas of Paris, states that in spite of the Government subventions young composers still complain that they cannot get their works produced owing the expense of mise en scène, &c., and says: "Why not create a *théâtre d'épreuve* that may not only satisfy the demands of the young composers but also be a supplement to the theoretic studies of the Conservatory; a theatre, in the words of Gounod, 'which will be the necessary extension of the school of Rome, and its only practical conclusion.' The works could be mounted cheaply, and the execution entrusted to pupils of the Conservatory."

**The Paris Opera.**—Messrs. Bertrand & Gailhard, directors of the National Opera, have formed a company to conduct the same. The capital is to consist of 800,000 frs.; 200,000 to be contributed by simple shareholders, 600,000 by commanditaires or preferred shareholders. In case of a loss of 300,000 frs. the shareholders can raise the capital to 1,100,000 frs.

**The Paris "Prix de Rome."**—The six competitors for the "Prize of Rome" were (1) Bouval, pupil of Massenet; (2) Levadé, pupil of Massenet; (3) Letorey, pupil of Dubois; (4) Busser, first second grand prize of 1892, pupil of Guiraud; (5) Bloch, second second grand prize, 1892, pupil of Guiraud and Massenet; and (6) Bergé, pupil of Massenet. The prizes were awarded as follows: First grand prize (unanimously) to Bloch; second first grand prize, Busser; first second grand prize, Levadé; honorable mention, Bouval.

**Paris Conservatory.**—The awards for the classes of Solfeggio at the Conservatory are, for men, first medals to Messrs. Vals and Lefeuvre, pupils of Villaret; second medal to Mr. Chrétien, pupil of Danhauser (fourteen competitors); and for women, first medals to the Misses Laurent and Brunel, pupils of Maugin, and Miss Mauzié, pupil of Mouzin. Second medals, Misses Roger and Pavier, pupils of Maugin; Miss Tasar, pupil of Mouzin. Third medals, Miss Malmain, pupil of Maugin, and Miss Bahon-lène, pupil of Mouzin.

**Paris Opera Comique.**—Mr. Carvalho contemplates reviving in his next season, which begins in October, Rousseau's "Le Devin du Village."

**A Piano in a Picture.**—"Marcius Simons, a Yankee artist, cultivates a style very unfashionable with us—sentimental symbolism. In a vast frame surrounded by legions of swans giving up the ghost a concert grand piano displays its length. Near this instrument of the very latest model a singer in an Empire dress is fainting into the arms of her maid as she finishes her great effort. Various allegorical figures in the costume of the Empress Marie Louise

complete this work, which exhibits a certain skill in *facture* and touching naïveté." Le Ménestrel. [She had just found out it was a stencil.]

**Music Lexicon.**—We beg to return our thanks to the publisher, Max Hesse, of Leipzig, for the second part of the new revised edition of the Music Lexicon of Hugo Riemann.

**Next Season in Paris.**—During the next season the Paris Grand Opéra intends to produce the following: Maréchal's "Dédamie," Lefèvre's "Djelma," Chabrier's "Gwendoline," Massenet's "Thais," and Miss Augusta Holmès' "La Montagne Noir."

**Next Season in Vienna.**—The Vienna Opera has accepted the following works as novelties for the next season—viz., "A Santa Lucia" (Tasca), "I Pagliacci" (Leoncavallo), "Das Maifest" (Richard Heuberger), "Der Kuss" (Smetana) and the ballet "Die fünf Sinne" (E. Van Dyck and Roddaz).

**Kaskel's Opera.**—Mr. Von Kaskel's one act opera "Der Hochzeitsmorgen," has been accepted for performance by the Berlin Royal Opera and La Scala in Milan. For the latter the libretto is being translated into Italian.

**A New Tenor.**—Baron Zichy, the Intendant of the Budapest Opera House, has discovered a new tenor who is likely to "put into the shade everything that has gone before." The wonderful young man, a cobbler from Arad, is called Franz Deak. His figure is reported to resemble a classical statue for symmetry, and his fine head is surrounded by an abundance of dark curls. Altogether the ideal "Heldentenor," no doubt.

**"Genoveva" Will Be Given.**—The students of the Royal College of Music, London, propose next season to give a performance of Schumann's only opera, "Genoveva," which was performed a few years since, under Prof. Stanford's direction, in concert form, at St. James' Hall, but has never yet been witnessed upon the English stage. The work was originally produced at Leipzig forty-three years ago, and although it did not altogether please the Saxon public of that period, it was warmly eulogized by Spohr and other good judges.

**Episcopal Taste.**—Albert Chevalier's coster songs may in some sort be said to have received a bishop's imprimatur, for selections from them were played by the Metropolitan Police Band at the Bishop of London's garden party the other day at Fulham.

**Mascagni Meets the Queen.**—London, July 15. —The Covent Garden Company, by the Queen's command, played "Amico Fritz" and "Cavalleria Rusticana" at Windsor Castle this evening. Mascagni conducted. Prior to the performance Tosti introduced Mascagni to the Queen, who conversed with the composer for some time. Mascagni was delighted with his reception. The Queen

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## MANHATTAN

## OPERA HOUSE.

## AWAIT FUTURE

## ANNOUNCEMENTS.



and all the members of the royal family at present at Windsor attended the performance.—"Times."

**Paderewski and Sarasate.**—Paderewski has left Paris and gone to Poland for a well earned rest. He is to return to England in October.

Sarasate has gone to his native Pampeluna for a holiday. He was received by the Municipal Council with bands and banners, and his carriage was dragged into the town by twenty-four peasants bearing torches. During his visit to his birthplace he will give his annual concert for the benefit of the poor of the locality.

**The Paris Opera Season.**—The following is a review of the Parisian opera season just passed:

At the Grand Opera "Samson et Delila," Camille Saint-Saëns, was put on on November 23, and had from that date to the end of June thirty-six performances. "La Maladetta," ballet by the director, Gailhard, was presented for the first time on February 24; has had at the present time sixteen performances, and finally "The Walkyrie," the work of Wagner, presented for the first time on May 12, has reached its eighteenth representation and always fills the house.

Further, there has been seen "Stratonice," an act by a Prix de Rome, twelve times; "Salambo," ten, and "Lohengrin" fifteen times, without speaking of "Aida" and the current repertory.

At the Opéra Comique "The Magic Flute" of Mozart was revived on December 16. It had eighteen representations. "Carmen" is revived on December 14, with Miss Calvé, and reaches twenty-one performances.

In the course of the year "Manon," of M. Massenet, which is of the repertory, has had thirty fruitful presentations.

"Lakmé" was also revived and sung six times; "Les Troyens" seven times.

Finally, on January 16, there was given the first performance of Massenet's "Werther." Up to the closing, on June 30, the new work reached forty-eight performances.

On March 21, first representation of "Kassya," posthumous drama of Leo Delibes. Only ten performances. No success.

On April 24, "Les Pêcheurs des Perles" of Bizet was revived. Eight performances.

On May 24, first appearance of "Phryne" of M. Camille Saint-Saëns. Twenty performances up to the closing.

There were further given "Le Déserteur" of Monsigny and "Les Deux Avers" of Grétry, under the auspices of the Société des Grandes Auditions Musicales; some representations of "Cavalleria Rusticana," and of "Nouveau Séjour de Village," of Boieldieu, without speaking of the repertory. "Mignon," "La Dame Blanche," &c.

**Conductor Steinbach.**—Mr. Steinbach, of Mayence, has made his début as conductor of the German operatic performances at Covent Garden. This gentleman, although he may not be another Richter, is a sound and experienced musician, who certainly appeared to have a greater control over his compatriots in the orchestra than the Italian conductors can boast. Nevertheless, he hardly had his chance, for some of the English members of the orchestra were absent. His début, however, was on the whole successful.—London "Figaro."

**A Bach Concert.**—In the present London season one of the most interesting concerts was the program of music of Bach, played upon the instruments of Bach's day. The performance, which took place in the old hall of Barnard's Inn, and was organized by Mr. Arnold Dolmetsch included a Suite in B minor for flute and strings, accompanied by harpsichord; a prelude in C minor for the lute, played by the concert giver; the sonata, No. 2 in A, for violin, harpsichord and viol de gamba, played by Miss Helen Dolmetsch; Bach's Chromatic Fantasia and Fugue, played upon an old clavichord by Mr. A. J. Hipkins; some movements in D major for the violoncello and piccolo; and the concerto in D for flute, violin, and harpsichord, accompanied by another quartet of strings.

**Bechgaard's Opera.**—Mr. Julius Bechgaard, a popular Danish song composer, has just achieved a brilliant success at the Théâtre Royal, Copenhagen, with his new opera "King Frode" in three acts, the libretto of which is founded upon some incidents during the times of the Vikings. It is reported that the opera will soon be introduced at the theatre in Prague.

**Berlin Philharmonic.**—The Berlin Philharmonic Choir, one of the most enterprising institutions to be found anywhere, will, as usual, perform a number of new compositions during the next winter season. The most important novelties are Rubinstein's sacred opera "Moses," two cantatas, "Feuerreiter" and "Elfengesang," by Hugo Wolf, and "Heldenklage," for soli, chorus and orchestra, by Wilhelm Berger. Mr. Siegfried Ochs is the conductor of the society.

**Hamburg.**—The united Hamburg and Altona theatres gave during the season September 15, 1892, to June 14, 1893, 543 representations, of which at Hamburg 206 were opera and one sacred concert. The musical répertoire of the two theatres comprised fifty-eight operas, of which seven were classical, one mass, one Te Deum, two Sym-

phonies and one ballet. In Hamburg were given thirty-four classical and fifty-nine Wagner performances. At Altona sixty-six opera evenings were given.

**A New Symphony.**—Miss Elfrida Andrée, the talented composer and cathedral organist in Gothenburg, Sweden, has written a new symphony in A minor, entitled "Spillror" (Wrecks), which was recently performed for the first time.

**Liszt's Letters.**—La Mara's collection of 650 letters written by Liszt to well-known people will soon be published in an English translation. The letters are said to reveal the real character of the musician.

### Great Dates in Music.

(Compiled for the "Globe-Democrat.")

B. C. 3875. Jubal mentioned in Genesis as the first player on the harp.

B. C. 3000. The lute represented in its present form on Egyptian monuments.

B. C. 2000. The lyre of the Greeks, afterward the harp, invented—traditionally by Apollo.

B. C. 1400. Trumpets appointed to be used in the musical service of the Hebrews.

B. C. 1063. David noted among his people as a player on the harp.

B. C. 685. The invention of the trombone claimed for Tyrrhus.

B. C. 550. Vocal choruses of men are first mentioned at Athens.

B. C. 300. Beating time practiced by the Greeks in rhythmic choruses and dances.

B. C. 220. The invention of the organ pipes attributed to Archimedes and Ctesibius.

A. D. 50. The bagpipe mentioned by Pliny as a common instrument in Italy.

75. The cornet mentioned by Pliny as used in the Roman armies.

457. Organ pipes, made of copper and bronze, mentioned by Theophrastus.

491. The Sistine Choir established in the Pope's chapel by Hilarius.

500. The church hymns set in formal notation by Gregory. Style of notation uncertain.

657. The organ brought to Europe from the Greek Empire and used in churches.

658. Organs allowed by Pope Vitalianus to be used in Italian churches.

757. An organ builder sent from Constantinople to France at the request of Pepin.

952. The first written score for several voices. Found in a MS. of Hucbaldus.

1025. The first six musical notes of the scale invented by Aretilio.

1087. The guitar brought into Spain by the Moors. An Asiatic instrument.

1097. The first organ with a keyboard erected in the Cathedral of Magdeburg.

1130. An organ with two manuals and pedals built at Utrecht.

1200. The violin mentioned in the life of St. Christopher, as well known.

1243. Commedia Spirituale, the first oratorio, sung at Padua.

1290. The first ecclesiastical motets written for the Pope's chapel by Vitriaco.

1400. The clavichord in use in England and on the Continent. Inventor unknown.

1473. The first music printing done by Froschauer at Augsburg.

1474. The first dictionary of music published by Jean Tinctor, Flemish musician.

1487. An organ built in Rome, with one 16 foot and one 32 foot pipes.

1500. The harpsichord in use at all musical entertainments as an accompaniment.

1511. The virginal described by Virdung. Almost identical with the spinet.

1525. The first punches were made for printing music, notes and staves.

1530. The bassoon invented by Afranio, a canon of Ferrara.

1550. The violin assumed its present form, under the workmanship of Italian makers.

1550. The first font of music type made by Nicholas Duchemin, in Paris.

1554. Palestrina's first masses for the Sistine Chapel published.

1554. Old Hundred first printed. A German choral set by Bourgeois.

1555. Counterpoint brought to perfection by Palestrina, the Church composer.

1581. The flageolet invented by Juvigny, a development of the flute.

1581. La Ballet Comique performed at Paris. The first recorded ballet; 300 dancers.

1581. The flageolet attributed by Burney to the Sieur Juvigny, of Paris.

1586. The first copper plates for music printing, made at Rome by Van Buyten.

1598. The pianoforte, or forte-piano, first mentioned as an Italian instrument.

1598. Il Conte Ugolino, the first modern opera, written by Galilei.

1600. Peris' Eurydice, the first Italian opera, sung at the marriage of Henry IV.

1601. The trill introduced into music under the designation of Gruppo.

1606. An opera by Paolo presented in Rome by a company of singers on a wagon.

1607. Gagliano's Dafne and Monteverde's Arianna produced in Mantua.

1610. Andromeda, by Giacobbi, presented in the theatre of Bologna.

1630. The first known solo composition for the violin written by Biagio Marini.

1624. The first clavichord sonatas written by Turini at Venice. Very elaborate.

1627. Dafne, the first German opera, by Schultz, privately performed at Torgau.

1630. Monteverde's Proserpina Rapita, produced with great magnificence in Venice.

1637. Before 1695 the names of forty operas are given as presented in Venice.

1637. The first opera house opened in Venice; named Teatro di San Cassiano.

1637-1660. Eleven opera houses opened in Venice.

1649. Cesti's L'Orontea first sung. Remained popular for thirty years.

1654. Variations on simple melodies a popular form of composition all over Europe.

1659. Perrins' Pastoral, the first French opera performed at Vincennes.

1690. The formal fugue invented by Orazio Benevoli, Italian composer.

1672. The Paris Academy of Music established under the direction of Tulli.

1672. The idea of the symphony suggested by Tulli in orchestral movements.

1673. Lulli's operas in French presented in Paris. French opera founded.

1677. Purcell's Dido and Aeneas, the first English opera, presented in London.

1678. Theile's Adam and Eve, the first German opera, sung at Hamburg.

1678. The first work on the tuning of instruments published at Antwerp.

1678-1690. Over a hundred German operas performed at the Hamburg Theatre.

1690. Scarlatti's L'Onesta Nell' Amore performed in Rome.

1690-1700. Great revolution in harpsichord playing by Scarlatti, Couperin and Bach.

1690. Freschi's Berenice produced at Padua with unprecedented splendor. There were chorus of 100 women, 100 soldiers and 100 horsemen in armor.

1697. Wind, string and percussion instruments used together in the orchestra.

1690. The clarinet invented at Nuremberg by Johann Christopher Denner.

1700. Stradivarius, the great Italian violin maker, born in Cremona.

1706. Handel's first Italian opera, Roderigo, performed with great success at Florence.

1711. Handel's Rinaldo, at London. Pronounced the finest opera ever written. Handel wrote more than sixty Italian, German and English operas.

1717. The piano invented by Cristofali, Italian. Claimed also by Schroeter, German.

1730. Esther, Handel's first English oratorio, sung at Cannons.

1730-34. Bach's Passion music produced and performed in public at various dates.

1733. Revolution in singing methods through the teaching of Porpora, at Naples.

1724. Caffarelli, male soprano, made his début in Milan and Florence.

1725. Farinelli's début in Venice. A dramatic triumph without parallel.

1728. The first formal overture written by Hasse for La Clemeza de Tito.

1731. Hasse began his series of 136 Italian operas at Dresden.

1732. Pergolesi's Sallustia, grand Italian opera, produced an immense sensation.

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1738. The Haarlem organ finished; 4,088 pipes, 60 stops. The largest then known.

1738. Two slide trombones dug from the ruins of Pompeii, the mouthpieces of gold.

1739. Saul and Israel produced in London. Expenses barely paid.

1741. Emmanuel Bach's series of great symphonies begun.

1742. The Messiah produced in Dublin. Written by Händel in twenty-two days.

1744. Well Tempered Clavichord finished. Present piano fingering invented by Bach.

1746. Decree of Frederick the Great, ordering music to be taught in all the Prussian schools.

1749. Flaminio, Pergolesi's best opera, performed at Florence.

1750. The Weingarten organ built; eighty stops, 6,000 pipes, four manuals and pedals.

1752. Clement's piano compositions begun at the age of fourteen. He was a rival of Mozart.

1755. Bach's Der Tod Jesu oratorio first sung in the cathedral at Berlin.

1759. Haydn's first symphony written. A new field for music discovered.

1764. Mozart's first symphony written in London, when he was eight years old.

1771. Mara's début at twenty-two. Her last appearance was in 1819.

1774. Gluck's Iphigenie in Paris, under the patronage of Marie Antoinette.

1776. Burney's "History of Music," published in London. Four quarto volumes.

1776. The Gluck and Piccini feuds at Paris. Riots between their partisans.

1776. The first grand piano made by Backers, the inventor, in London.

1781. Montezuma, Zingarelli's first opera, sung at the San Carlo, Naples.

1781. The overture to Mozart's Idomeno creates a new field for music.

1786. Mozart's Figaro performed in the Imperial Theatre in Vienna.

1787. Don Giovanni, Mozart's greatest opera, performed in Vienna.

1787. Steibelt's piano compositions begun. In his own time a rival of Beethoven.

1789. Mozart's Jupiter symphony first performed. In all he wrote forty-nine.

1790. Haydn's great symphonies begun. In all he wrote over 100.

1791. Mozart's Zauberflöte, his last opera, produced and put on the stage.

1791. Mozart's Requiem Mass, left unfinished at the death of the composer.

1791. Cherubini's Lodoiska first performed in Paris. A great success.

1792. Cimarosa's II. Matrimonio Segreto at Vienna under patronage of Leopold II.

1793. Woelfli began his brilliant career as a pianist and composer.

1793. Paganini's first appearance as a violinist at the age of nine; died in 1840.

1795. Der Kopf ohne Mann, Woelfli's greatest opera, performed in Vienna.

1795. The Conservatoire de Musique established at Paris by the republic.

1795. Catalani, soprano, made her début in Venice as Lodoiska.

1795. Haydn's last symphony written and performed in Vienna.

1795. Erard's improved harps, with stops, first patented in France and England.

1796. Spotini's first opera, I. Puntigli, performed at Rome with great success.

1798. The Creation performed in the presence of Haydn in Vienna.

1799. The Abbé Volger brought out "Choral System," one of the earliest comprehensive works on harmony.

1800. Upright pianos first suggested by Isaac Hawkins. Patented 1807.

1800. Beethoven's first symphony produced in public amid immense enthusiasm.

1800. Boieldieu's Caliph of Bagdad performed at the Theatre Favart, Paris.

1800. The ophicleide invented by Fricot, a French musician living in London.

1801. The Seasons, Haydn's last oratorio, performed. The labor of writing it hastened his death.

1803. Beethoven's Sinfonia Eroica written and dedicated to Napoleon Bonaparte.

1803. Beethoven's Mount of Olives finished and presented at Vienna.

1805. Schubert's songs, began at age of eight. In all he composed over 1,200.

1805. Beethoven's Fidelio first performed. Unappreciated by the public and withdrawn.

1806. Cherubini's Faniska, opera, produced at Vienna.

1811. Spohr's first symphony performed, when the composer was twenty-seven.

1812. Spohr's Das Jungste Gericht, oratorio, brought out at Erfurt.

1813. Rossini's Tancredi sung in Venice. Most popular Italian opera for a generation.

1813. Spohr's Faust sung with great success. Held the stage till Gounod's came.

1813. The metronome invented by Gottfried Weber. Perfected by Winkel in 1816.

1813. Schubert's series of symphonies begun when he was sixteen years old.

1814. The harmonium invented by Eschenbach, a Bavarian.

1814. Début of Lablache, great basso. A voice of wonderful strength and compass.

1815. The Händel and Haydn Society, of Boston, the oldest society in this country.

1816. Rossini's Barber of Seville, followed in 1820 by William Tell.

1818. Jenny Lind's début as Agatha in Weber's Freischütz. Her last appearance was in 1849.

1818. Chopin's compositions for the piano begun at the age of nine years.

1818. The first English musical journal, "Quarterly Musical Magazine," was issued.

1819. Clara Schumann made her début at Leipsic as a pianist.

1821. Weber's Freischütz produced. Beginning of the romantic opera style.

1822. The Royal Academy of Music founded in London by a company of noblemen.

1824. Malibran's début as a soprano at sixteen. She died at twenty-eight.

1824. Beethoven's ninth symphony for orchestra and chorus completed.

1826. Strauss' first waltzes, the Taubert, written and performed at Vienna.

1826. Thalberg's début as a pianist, at the age of fourteen, in Vienna.

1826. Schubert's greatest symphony performed by the Music Verein, Berlin.

1826. Mendelssohn's octets, quintets and quartets made a sensation in Europe.

1827. Giulia Grisi's début in Florence as Emma in Zelmira.

1830. Masaniello, Auber, produced at Paris. Auber was never present at any of his own operas.

1831. Meyerbeer's Robert first performed in the Paris Opera House.

1834. The first number of "Neue Zeitschrift für Musik," Schumann's journal, issued.

1834. The Frieberg organ finished. Originally sixty-one stops, four manuals and two pedals. Afterward enlarged.

1835. Lucia, the most popular of Donizetti's operas, performed in Naples.

1836. Mendelssohn's St. Paul performed at Dusseldorf; in same year at Birmingham.

1836. Verdi's first opera, Oberto, put on the boards of La Scala.

1837. Garcia's début as a soprano at the age of sixteen, in Brussels.

1838. Military music revolutionized by Wieprecht. Brass bands organized.

1841. Schumann's first symphony performed at Leipsic with a very strong orchestra.

1843. The Flying Dutchman, Wagner's first opera, brought out at Dresden.

1843. Balfé's Bohemian Girl. The most successful English opera ever written.

1845. The Sax horns invented by Adolph Sax, a French musician of Paris.

1845. The first performance of Tannhäuser given in Dresden. Unfavorably received.

1846. Mendelssohn's Elijah produced at the great Birmingham musical festival.

1847. The schottische first introduced into the concerts of Paris. Immense sensation.

1849. Liszt's series of Hungarian rhapsodies begun. In all he wrote fifteen.

1850. The Tonic Sol-Fa system of singing established in England and becoming popular.

1853. Verdi's Trovatore and Traviata brought out at the Fenice Theatre, Venice.

1853. Von Bülow's first public tour through the Continental capitals as a pianist.

1850. Patti's first appearance in opera, as Lucia, New York, November 24.

1859. Gounod's Faust produced at the Théâtre Lyrique, Paris. Great success.

1859. The pitch settled. Middle A to be 435 double vibrations of the fork in a second.

1861. Rubinstein's Ocean Symphony first performed in London at the Crystal Palace.

1867. An electric organ built by Barker for the Church of St. Augustine in Paris.

1867. Offenbach's Grande Duchesse de Geroistein produced with great enthusiasm at Paris.

1874. Verdi's Requiem Mass performed for the first time at St. Mark's, Milan.

1876. Der Ring des Nibelungen series performed at Bayreuth. Twenty-eight years were spent on these operas.

**Mrs. Murio-Celli.**—Mrs. Murio-Celli, the popular vocal teacher, is passing the summer months at her home on the Shore Road, Fort Hamilton. Owing to her proximity several of her pupils are carrying on their studies during the warm weather.

**Gilmore's Band at Lake Harriet.**—Gilmore's Band, under D. W. Reeves, opened its season at Lake Harriet, Minn., last Sunday week in the presence of over 5,000 people. The band will give two concerts daily during the four weeks of its stay.

**The Barckhoff World's Fair Organ.**—The large pipe organ built by the Carl Barckhoff Church Organ Company, of Salem, Ohio, for Music Hall on the World's Fair grounds, and which could not be placed in the hall on account of the defective construction of the hall and for which the World's Fair authorities paid the Barckhoff Company a \$10,000 forfeit, has been sold to St. Peter's Cathedral, Erie, Pa. It was opened on Tuesday, July 11, by Prof. Henry E. Browne, of the Brooklyn Tabernacle, and proved a tremendous success. A duplicate of the same organ has been ordered by Rev. Father Hartnett for St. John the Baptist Church, Brooklyn, N. Y.

### Ancient Hebrew Music.

It has been truly remarked that the music of every nation has its distinctive character. Italian music has been compared to a lovely woman; French music to a dashing cavalry officer; German music to a Gothic edifice, vast and grand; while American music has been described as Yankee Doodle pure and simple. Again, the music of ancient Greece has been compared to a lovable child that could never have arrived at maturity, and whose early death was no great loss to mankind; but no ingenious appellation seems as yet to have been bestowed on the music of the ancient Hebrews. What, then, was the true character of Hebrew music? Are any Hebrew melodies extant? These questions have long been a fruitful source of discussion among Orientalists and musicians. Some writers have concluded that the vocal and instrumental performances of the Hebrews were nothing more than a rude and savage noise; others, perhaps too poetic and imaginative, would have us believe that the music in the Temple of Jerusalem almost equaled that echoed by cathedral arches in our own day.

Nor is this divergence of opinion difficult to explain. In the absence of reliable traditions speculations on the subject have hitherto been founded almost exclusively on Biblical records, on the Thora, the Talmud and later rabbinical literature; opinions vary according to the commentator's reading of the original text; and it is but too true that commentators are not always first-rate Hebrew scholars. But there is one source of information which has been far too much neglected—the records we possess in the musical instruments, in coins, in monuments and in other works of art of the two Eastern nations with which the Jews came more immediately in contact—the Egyptians and the Assyrians. Every ethnological museum, but notably the interesting collection in the British Museum and that at South Kensington, contains specimens of musical instruments, both ancient and such as are now in use in Egypt and Western Asia; and a comparison of these with specimens exhibited on monuments of remote antiquity teaches us that the form and the construction of such instruments have for thousands of years remained the same. There is, moreover, sufficient evidence to show that the leading instruments of the Jews did not differ materially from those of their neighbors; and though the records at our disposal do not enable us to build up anything like a system, they will aid us at least in arriving at a more correct view of the general character of Hebrew music.

And the inquiry derives, perhaps, additional interest from the recent appearance of a "Selection of Ancient Hebrew Melodies." What is generally called a "Hebrew melody" is nothing new. Schumann has written a Hebrew song, Franz a Hebrew melody, and who does not know Lord Byron's Hebrew songs? Again, Meyerbeer in "The Prophet," Mendelssohn in "Athalia," Rubinstein in the "Maccabees" and the "Tower of Babel," Verdi in his Requiem and in "Aida," have introduced strains suggestive of Oriental origin—strains which have either a plaintive or, especially when coupled with harp accompaniment, a triumphant, hymnic character. All this, however, is modern music. But the "ancient" melodies lately published have emerged from the shrines of the synagogue, they have its authority, they lay claim to high antiquity, they profess to throw light on a subject hitherto obscure, they invite scientific inquiry. We shall see in the sequel whether they can sustain their claims in the face of evidence adduced by Orientalists and historians.

Hebrew is, more than other languages, distinguished by a strong phonetic element. Grammar and music seem interwoven with one another, and this characteristic is especially noticeable in the lyric books of the Old Testament, including the Psalms, the Song of Solomon, the Lamentations of Jeremiah, and, according to some writers, also the Proverbs, and the Book of Job. Every verse of the text is supplied with marks, or, as they are technically termed, accents, having at once a punctuative and a musical value. These accents are composed of thirty small figures and their combinations. So much does their musical value predominate over the punctuative that every verse constitutes, as it were, an independent musical period; and hence the inference that the musical recitation of this kind of poetry was governed by fixed rules. But the accentuation is by no means uniform; in some of the books, as in the Psalms for instance, the accentuation is much more marked, or, if we may so term it, more melodious than in others; and it is therefore conjectured that there probably existed more than one system of intonation.

The extreme difficulty of mastering the principles involved in this accentuation will be readily understood. It is the Gordian Knot of commentators. Hupfeld has elucidated some important points in his masterly treatise on "The Twofold Principle of Rhythm and Accent;" Ewald has tried to reduce accentuation to principles governing the modulation and variation of pitch; others have arranged the accents in tables; and Delitzsch has contributed some specimens illustrating the supposed rhythm, intervals and modulation of the Psalms and of the Lamentations; but even he—perhaps the most imaginative among leading commentators—frankly admits that no living Orientalist could intone so much as a single verse of the lyric books accord-



ing to the established value of the accents. Nor is it likely that even the most accomplished Hebrew scholar should master the intricacies of the subject, unless he commands that scientific knowledge of music which we admire in the great works of Westphal and of Helmholtz.

And what is the evidence as regards the instrumental music of the Hebrew? Here the case is not quite so hopeless. There are no monuments in their own land to guide and enlighten us; but such is the uniformity of ancient civilizations that we may with tolerable accuracy supply the void from Egyptian and Assyrian records. As regards the instruments of the ancient Egyptians the evidence is complete. They had harps remarkable for elegance of form and construction; Bruce noticed two on the fresco of a sepulchre at Thebes, dating, it is supposed, from 1250 B. C.; and a triangular Egyptian harp of twenty-one strings may be seen in the Louvre. They had the guitar or tamboura, specimens of which occur on monuments of a similar date, such as are shown on the fresco in the British Museum.

The same collection contains specimens of single and double reed pipes; of cymbals discovered in the coffin of a mummy, and of bronze bells. They had flutes, as appears from the painting of a flute concert on one of the Gizeh Pyramids, supposed to date from 2000 B. C. They had various kinds of drums, of which the Museum of Berlin possesses several specimens; nor are there wanting specimens of the trumpet, the tambourine and the sistrum. These instruments form an array by no means to be despised. No wonder then that Pythagoras went to Egypt to study music!

Some writers have illustrated their speculations by the most fanciful sketches of supposed Hebrew instruments. But we arrive at a more sober view when we consider that the instruments mentioned in the Bible agree exactly with those of the Egyptians and Assyrians, of which we possess the most positive knowledge. And if we could have the royal bands of Pharaoh, of Nimrod, of Nebuchadnezzar and of David and Solomon arrayed before us, we should in all probability find not only their string, wind and percussion instruments, but also the music they would discourse to be precisely similar.

And of Assyrian instruments the evidence is no less conclusive. It is founded chiefly on the bas reliefs excavated on the banks of the river Tigris. We meet with the harp marked, like its Egyptian prototype, by the absence of the front pillar; we meet with the dulcimer, and a sort of trigon with plectrum; we meet with various species of the lyre, and specimens of the trumpet, of cymbals, of tambourines, and of bells have been discovered in the mound of Nimrod. One monument in particular conveys a very correct idea of an Assyrian band, and represents a procession whose order and composition is as follows: (1) The leading harper; (2) two men, one with a dulcimer, the other with a double pipe; (3) two harpers; (4) six women, four playing the harp, one blowing a double pipe, and another beating a small hand drum, and (5) the choir, composed of women and children. They are marking the rhythm by clapping their hands while some of the musicians are dancing. One member of the choir is holding her hand to her throat, thereby probably producing those shrill piercing sounds which even in our day attract the attention of travelers at the festivals some Eastern nations.

Be it observed that both the Egyptians and Assyrian monuments here cited reach back at least as far as the thirteenth century before the Christian era, and that according to Scriptural evidence the Babylonians also used the "cornet, flute, sackbut, psaltery, dulcimer and all kinds of music." And what were the musical instruments of the Hebrews? With the exception of the Hebrew trumpets exhibited on the triumphal arch of Titus dating from the fall of Jerusalem, and the specimen of a lyre on a coin ascribed to Judas Maccabæus—the only reliable records as yet discovered—we must trust entirely to Biblical and rabbinical evidence. About eighteen different instruments are mentioned in the Bible, although they numbered thirty-six according to later accounts. There is good reason to believe that David's favorite instrument, the harp, was a light and portable lyre, for it was his constant companion; "during the night," we are told, "it hung over his pillow." The lute answers to the tamboura, the flute to the single or pandean pipe, the timbrel or tabret to the hand drum, the organ to the syren, one species of the cymbals to the sistrum of the Egyptians; and to this day bells are appended to the Pentateuch of the synagogue.

Even the peculiar vocal performance noticed on the Assyrian monument seems to have played a part in the religious services of the Jews; for we read of a leading singer "who, by placing his thumb in his mouth, and his forefinger in the groove of his upper lip, produced sounds so powerful that the priests threw back their heads and staggered." And well they might! The only exceptional instrument mentioned in rabbinical accounts is an organ of extraordinary power, which stood in Herod's Temple. It was worked by bellows and keys, and seems to have consisted of a chest containing ten pipes, each of which emitted ten sounds; and the hundred sounds thus produced "could be heard afar off."

Some writers conjecture that we possess a relic of ancient Hebrew melodies in the eight Gregorian tones. The first Christian community, it is argued, severed very gradually their connection with temple and synagogue. In the monasteries of Bethlehem psalms were chanted in Hebrew from morning till night. This leads to a connection with the Oriental psalmody which St. Ambrosius first introduced at Milan. Learned Jewish travelers of the twelfth century were struck with the remarkable intonation of the psalms at Bagdad; and the Armenians also had eight chants. But the evidence is as yet too fragmentary to warrant the conjecture; and even supposing it to be trustworthy, who can say how the original strains of the Temple may have been modified by the Greeks and the Armenians?

In ancient civilizations music was always traced to divine origin. It emanated from the altar; the gods put it into the mouth of the priest. Nor is it at all improbable that the priests, in order to render their exhortations more effective, first introduced the lyre in religious worship. But whether music originated at the altar, or whether it found its way there, this much is certain, that the muse had no rights of her own, but performed marvels in the garb of a slave. The music of Eastern nations was chiefly choral; and, as is generally the case in an early state of society, music and dancing were combined in their religious worship. The Hebrews knew nothing of the laws of music. They needed not the elegance of art nor the delicacy of taste which is the boast of our intellectual musicians, nor yet the anvil chorus of a Boston festival to rouse them to enthusiasm. It was the music and language of nature that kindled in them celestial fire, and as the Greek Rhapsodists and the ancient bards of Wales held their audiences under a spell, so did the songs of Moses, of Miriam, of Deborah, exercise their miraculous power over the people of Israel. Crude, warlike and rugged these songs may have been, but our unimaginative days hardly allow us to think of the effect produced by the chorus of a whole nation, full of joy and national pride, praising Jehovah under an Eastern sky.

The Thora gives us no information respecting the early musical ritual, and only mentions the use of the two silver trumpets which were blown at certain festivals. It was under David that the religious worship—and with it the poetry and music—of the Hebrews reached the acme. As Jubal had been the "father of the organ and harp," so was David the father of the liturgy of the Temple. The lyre, which had supported the shepherd in his sorest troubles, became a sacred instrument of thanksgiving in the hands of the king. He added new psalms; he is said to have invented new instruments; he purified poetry and music; the martial character of the songs of Moses and Deborah assumed a more lyrical form; the sound of the trumpet was softened by the pastoral strains of the flute and harp; under him religious worship attained a splendor unknown before, and in this golden era of Israel the life of the nation centred in the man who had blended the wreath of the poet with the crown of the king—in David, the Chief Musician.

Four thousand Levites, arranged in classes and choirs, performed the religious services under the direction of the three leaders, Asaph, Heman and Jeduthun; the cymbals answered to the conductor's staff of the present day; the lyre and psaltery accompanied the chanting; and wherever the mark "selah" (ritornelle) occurs, the other instruments joined and took up the chant. Among these was the flute, which played a conspicuous part in the services. It was played at the altar twelve times in the year; it was also used in nocturnal processions; and it seems to have played the symphony at the beginning and end of the strains as a solo, for we are told that it always "brought the strain to a beautiful conclusion."

The trumpets, which since the days of Moses had been increased from two to 120, were used exclusively by the non-chanting priests. At the dedication of Solomon's Temple the Levites sing and the priests sound the trumpets. Under Hezekiah the instrumental music of the Levites and of the priests is kept up until all the offerings are placed upon the altar, and the chanting does not begin until then. The people did not generally join in the singing, but said their Amen, though in the "Hallel" and some other psalms the people took up the Alleluiah. The instruments used at the daily services were (one) trumpets, which were sounded twenty-one to forty-eight times; (two) two to six psalteries, (three) two to twelve flutes, and (four) the cymbals of the leader. In Herod's time the ordinary band of the Levites was composed of two harps, nine psalteries, and the leading cymbals.

But if Hebrew poetry and music were at their height during the reign of David, they also lost of their former vigor what they gained in polish; and under Solomon and his successors both became more and more monotonous. As a national language Hebrew became extinct about 400 B. C.; it lost itself in Samaritan, and finally gave way to Syrian. In Herod's time the ritual of the Temple differed widely from that of David and Solomon. In exile, as in their intercourse with neighboring nations, the Jews lost their individuality. They were dispersed to all the winds of Heaven, and with their nationality perished also David's Muse. But of the lyrical genius of the nation

we have everlasting records. They had their Homer and their Ossian; they had their elegies, their love songs, their inspiring odes, all bearing the impress of rhythm and melody, all breathing for the national Muse that fervent attachment of which the Psalmist sings in inimitable language:

"By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof. For they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land?"

This brings us to the "Selection of Harmonized Hebrew Melodies" noticed at the outset. Tradition, it is stated, traces them to Mahari, a rabbi living about the year 1400. He compiled them, and insisted on their being used in the synagogue as he found them. Hence the inference that they must have existed at a much earlier date; and so they are traced, if not to the Temple, at least to the East. Now, there is a great difference between the chants of the Jews of Central Europe and those of the Spanish Jews. The two have nothing in common. But the Spanish community was the first and the most numerous in Europe. It was, moreover, in constant communication with the East; and if there had been any tradition at all it would have come down to them rather than to the other sects.

As regards antiquity, then, the presumption is in favor of the Spanish chants, but both probably date from the eleventh or twelfth century—that is, from the general revival of church music throughout Europe. As to originality, the melodies under notice lack the first requisites of national strains—simplicity and euphony. Not only are they harmonized with questionable felicity, but they are trivial and artificial; there is neither the grandeur of an old Gregorian nor the melodious element of an Anglican chant, nor the vigor of a chorale in them. They are not Hebrew, not Oriental, but Jewish. The Jewish tinge in a modern composition is not only a want of depth, vigor and originality, but a peculiar, whining mellifluousness, suggestive of "Moses" in the "School for Scandal," that undefinable something which Wagner has stigmatized as "Judaism in music." If these melodies are specimens of the hidden treasures of the synagogue they only show that for evidences of ancient Hebrew music we must not look in the Jewish temples. For scientific inquiry these melodies are worthless, and rather tend to confirm Norman Macleod's impression of the synagogue at Prague: "It almost made me weep," he writes to his mother; "such levity and absurdity I never saw. The spirit had fled."

If anywhere, it is in the archives of Christian churches that we may hope to discover traces of Hebrew music, and the task of lifting the veil of mystery must be left to Orientalists. In the meantime we may safely affirm that the instrumental music of the Hebrews closely resembled that of their neighbors, with whom in the days of David and Solomon they shared the splendor of a rude civilization, and that their vocal music was marked by rhythm and melody, but probably not by variety. So blended was their music with their poetry that to conceive one without the other is to conceive the letter without the spirit. But, above all, let it be remembered that ancient Hebrew music is one thing, and modern Jewish another; one was probably crude but manly, the other is polished but effeminate.—C. P. S., in "Monthly Musical Record."

**A "Leader's" Opinion.**—THE MUSICAL COURIER'S World's Fair special No. 3 is at hand. It is a seventy-page edition fully up to this fine journal's high standard, and is interesting from beginning to end.—Pittsburg "Leader."

**Callers.**—Miss Bertha Baur and Miss Mildred Marsh, of the Cincinnati Conservatory; Vladimir de Pachmann, the pianist, without his whiskers; Louis Lombard, of the Utica Conservatory; J. F. Von der Heide, the new president of the New York M. T. A.; Alfred Cabel, Miss Jessie Shay and William C. Taylor, the organist, were callers at this office this week.

**Captured Chicago Critics.**—Miss Clara Krause—the Berlin (Germany) pianist, now residing in Baltimore, Md., who recently played at the Musical Congress in Chicago and privately for a large number of the local musicians—has made a great reputation for herself in that city; she has taken some of the musicians by storm, and many hope, and that hope may be fulfilled, that she will stay in Chicago instead of returning to Baltimore.

**Music in Novels.**—Hughes Le Roux has just written a novel bearing the title "A Quatre Mains," which contains some reference to music. For instance, Hélène says: "You would play the second of Brahms marvelously." Robert kept these words well in mind, and for years he never opened his piano without saying to himself: "One day, if I prove worthy of her, she will sit beside me here; she will play the melody, and I shall accompany her, and that will be forever." Further on it is written: "Once for always they had chosen their parts. He had settled down to the bass. It suited him because he was so regular and had such respect for the time and went as steadily as a coach along a highway. She, on the other hand, took charge of the melody; supple, aerial, like a bird," &c. All of which goes to show how much concerning music we may learn from the ordinary novel writer.

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No. 897.

NEW YORK, WEDNESDAY, JULY 19, 1893.

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THE new piano manufacturing concern of Ropelt & Ferner, Rochester, N. Y., are now engaged in the preliminary work of organization, although they have quite a number of pianos in hand, the first lot to be ready for the market about September 1.

MR. DE VOLNEY EVERETT, who has charge of the Sohmer & Co. exhibit at the World's Fair, is evidently having an abundance of business to attend to. He applied for more assistance, and Sohmer & Co. sent Mr. H. Ricksecker from the home office, who will remain with Mr. Everett for the present. The newly revised edition of Sohmer & Co.'s catalogue contains a cut of the exhibit in Section I.

MISS EDNA MAY BLIGHT, the daughter of William M. Blight, treasurer of the Keller Brothers & Blight Company, of Bridgeport, Conn., was one of the fortunate passengers who escaped injury in the railroad smashup at Newburgh, N. Y., on the 13th inst. She with a party of friends were on their way to the Columbian Exposition, and occupied a compartment in the Wagner car attached to the train. After a rest of 24 hours at a Newburgh Hotel to recover from the shock attending the accident, the party proceeded on their way amid the congratulations of friends at their narrow escape from death.

KETTERLINUS, the Philadelphia art printer, has just issued for the Estey Piano Company a series of illustrated cards, called "Prospective Purchasers of Estey Pianos," showing four little tots—one playing the flute, the other the triangle, the other the cymbal and the last the drum. The quartet is gotten up in harmonious tints, with a soft background, and the whole makes up a neat general distributing card.

THE Boston Piano Company, of Wooster, Ohio, writes to us: "We are having a very nice trade just now, and are meeting with a success far beyond our expectations. We have just finished our inventory, and the stockholders are so well pleased with our success this, our first year in Wooster, that we are now making arrangements to double our present capacity, and hope to be in shape to take good care of all our trade by September 1."

HAVE your dealers observed the fancy cases of the New England pianos? Have you examined the variety of styles and the variety of veneers used, all the fancy ones in the market being brought into use? Have you any idea of the labor and attention and thought necessary to evolve new and original ideas in case work? Take a very careful look at the fancy cases of the New England Piano Company. There is something in it in the line of business to follow this suggestion.

FELIX KRAEMER, representing Kranich & Bach, returned from his five months' trip for the house last week. Mr. Kraemer had most successful business, and made a number of excellent new agencies for the house, and disposed of a large number of pianos, particularly baby grands. In San Francisco alone he sold 10 Kramich & Bach grands. Mr. Kraemer has been remarkably successful, and after a well-earned vacation will start off on another extensive trip.

THIS is published merely to notify New Jersey piano dealers that in case they come into competition with one Thomas Kay piano, New Brunswick, N. J., they can state boldly and fearlessly that said piano is a stencil humbug. Mr. Kay is not the manufacturer of the piano. He speaks in his circular of "the factory now occupied and owned by us." He occupies no piano factory and he owns none where any Thomas Kay pianos are made. The stencil must go, or the man who sells it will go.

AFTER the usual summer refitting the factory of the Hallet & Davis Company, Boston, is again in prime condition and work is progressing in the usual manner. The Hallet & Davis pianos have certain outlets such for instance as in Boston, Chicago, Cleveland, Philadelphia, New York, Cincinnati, Detroit, San Francisco and many smaller points, that take a regular quota of instruments every year, and while dull times affect the company as they do every concern, yet the effect is relieved to some extent by the peculiar system of the Hallet & Davis Company, whose representatives put all their force upon these instruments in most cases. Preparations are being made for the usual fall trade.

DEALERS who contemplate making a change in the pianos they represent, or desire to secure a piano of exceptional selling merit, will do well to try the Cornett pianos. These instruments have given the best of satisfaction to dealers who are handling them, and the modest prices charged make them desirable to every energetic dealer. The new styles "C" and "D" are very attractive and have already proven excellent sellers. Cornett pianos are rapidly coming to the front, and we predict that they will soon be one of the most popular instruments on the market. Dealers on the Pacific Coast may get terms and prices by addressing Sherman, Clay & Co., San Francisco, Cal.

A T a stockholders' meeting of the Stevens & Klock Organ Company, held at Marietta, Ohio, July 10, it was decided to change the name of the company to the Stevens Organ Company. Klock has been out of the concern for some time, in accordance with the original prediction that he would not remain with the corporation.

THE advertising of the house known as the Vose & Sons Piano Company, of Boston, has attracted universal attention to their product in the music trade and the musical profession. There is a big lesson to be learned from the systematic plan of advertising indulged in by this house—one of the most prosperous in the piano line.

MR. PETER DUFFY, of the Schubert Piano Company, is taking it easy during the hot spell. His business has not felt any but the usual summer diminution, and keeps up to the average. There may be something of interest to be said very soon regarding a patent action, of which Mr. Duffy has control, which will probably be incorporated in the Schubert pianos.

DECKER BROTHERS sold another of their grands last week which contained the Jankó keyboard. They have on exhibition in their wareroom a new style upright case, the front of which has been diminished to conform to the width of the Jankó keyboard.

This contraction has been made by gracefully curving the ends of the keyboard. The artistic effect produced by the banks of keys in white and black is noticeably enhanced by this style of case. The front of the piano is beautiful.

Decker Brothers express themselves as well pleased with their progress in introducing the Jankó keyboard in this country.

A CURIOUS concatenation of circumstances, brought about partly through the innocent act of a young man, who probably at this moment is unaware of the part he played, has shown that the "Art Journal" prints little more than one ream of white paper a week for its edition, and has less than 300 paid subscribers. It is well known that had it not been for the estimable lady who is Mr. Thoms' wife he could not have managed to live decently, as her income as a piano teacher maintained him.

Curiously enough, another trade paper is owned by the editor's wife, and that is "Presto," Mrs. Abbott having until recently signed all the checks—when there were any to sign; and we believe Abbott now signs them as "agent," or something of the kind. We also learn that a third music trade paper is owned by the editor's wife.

There certainly is some advantage in being married, particularly when one is conducting a music or music trade paper.

DR. PEABODY has issued an order to remove two of the pianos of the Automaton Piano Co. from their booth in the World's Fair as they are instruments made by non-exhibitors, the one being a Decker Bros. Grand, the other a James & Holmstrom Upright, although their names are not on the fall-boards of either of the instruments. The Automaton Piano Co. has thus shown its good faith to all piano manufacturers by refusing to make any discrimination, it being the object of the company to show the value of their "attachment" to pianos and not to show pianos. There is no exhibition of a Decker Bros. piano or a James & Holmstrom, but of "attachments" made by the Automaton Piano Co., who were probably accommodated by these firms more promptly than by others, thus giving the company the opportunity to make their display to the best advantage. There should be no objection to the continuation of the exhibit.

—A pamphlet called "The Auto-Harp, and How it Captured the Family," has been circulated by the C. F. Zimmerman Company.

—George Nembach, of Geo. Steck & Co., leaves for the Chicago World's Fair to-day, accompanied by his daughter and niece. He will be gone two weeks.





# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

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MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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262 and 264 Wabash Avenue, CHICAGO, ILL.

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THE NEW  
SCALE

**STERLING**  
**PIANOS**

FACTORIES  
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## HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

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MINNEAPOLIS.

## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The  
greatest invention of the age; any radical changes in the climate, heat or dampness  
cannot affect the standing in tune of our instruments and therefore we challenge the world  
that ours will excel any other.

AUBURN, N. Y.

## THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument  
as now manufactured at WORCESTER, MASS.

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CHICAGO WAREROOMS

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## ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

# WOODWARD & BROWN PIANO CO.

MANUFACTURES

HIGH

GRADE

PIANOS.

BOSTON, MASS.



## CHEER UP THE BOYS!

A martyr to duty is the booth attendant. Any one not having done duty at fairs would at first sight look upon a position at a fair as a time wherein to enjoy himself. Nothing to do, plenty to eat and a good time all the time is the idea of the man who never experienced a fair season, concerning the position of booth attendant. There never was a greater mistake. There is a great deal to do; we presume all get plenty to eat, but the good times are few and far between. To sit or stand in a booth all day long for six days a week is to undergo a great strain that would tax the patience of a celestial visitor, whose feathers it is fabled, nothing can rump. To answer the number of fool questions that are every day propounded is enough in itself to drive the average man or woman of nerves to the verge of distraction.

The position is no sinecure and manufacturers would do well to take good care of their agents. An encouraging word from home will often brighten a day that otherwise would be cloudy. A lot of lonesome, homesick men and women can be made by a gloomy letter from "the house." Cheer up the boys who are working hard for you, and don't throw a wet blanket over them when they are doing their duty.

If dissatisfied with representatives change them and say nothing. A man on the Fair grounds has enough to contend with without snarls from the house.

### Three Heroes.

Monday morning, July 10, the gentlemen in Section I. were all on hand ready for work. The week before had been a hard one, and had been cut up by holidays that the booth attendants could not participate in. The day lengthened to noon time, and the sun commenced its downward slope. About 2 P. M., or to be exact at 1:47 P. M., fire broke out in the cold storage warehouse. The crowd surged thitherward intent on watching an exhibition of the efficiency of the fire department. They were not disappointed, and yet many who saw the terrible sight that followed will wish to their dying day that they never had. The building was a tall one, in the centre of which a tower rose to a great height above the roof, which was flat. The flames were discovered in the top of the tower, through which the smokestack ran, and chief of the World's Fair fire department Edward W. Murphy ordered his men on the roof, and after that sent a detachment into the tower under command of James Fitzpatrick, assistant chief of battalion.

The men, intent on the fire above them, never noticed the firebrands that were falling from the tower until the roof of the building and the lower part of the tower burst into flame. There was no chance for escape. If they jumped it was merely to land into a sea of flames; if they stayed where they were, death was equally as sure. Thirteen charred, unrecognizable bodies is the sequel to the trip up the tower. This matter is printed to give expressions of approval to a piece of bravery that follows.

When James Fitzpatrick, assistant chief of battalion, had seen all of his men slide down a rope, only to be engulfed in the roaring flames, he tried to save himself. Sliding down the rope till he reached the end, he gave almost a miraculous spring to the north and cleared the hell hole of flames; he fell on the roof. Then happened a piece of bravery that shows that there are heroes in the country after all. Mr. E. W. Murphy, having a brother officer on the roof who might be alive, called to R. J. Kennedy and Harris Rehfeldt to follow him.

A ladder was by his direction placed against the wall, right into a dense mass of flame and smoke; a stream of water was turned on it to keep it from burning, and then the daring men commenced to climb it. A stream of water covered them constantly.

Up they went until they were lost in the flame and smoke. At last they reappeared at the top, and with a spring bounded on the roof. Fitzpatrick was alive, and he was lowered to the ground by a rope. Next the fearless firemen descended and landed safely, although burned in numberless places and as wet as rats. It was of no avail, as poor Fitzpatrick died as he was carried into the hospital door.

A description of the harrowing scenes around the fire

has been read on all sides, but we wish to add our tribute to the personal bravery of the three men who, without a moment's hesitation, went up a ladder to an almost certain death, in order that they might save one man. Three lives risked to save one. A brave deed by men full of grit and iron nerve, qualities that THE MUSICAL COURIER is ever ready to applaud.

### Dealers Disappointed.

There is much disappointment that the firm of Gildemeester & Kroeger are not represented in Section I. Dealers constantly inquire for them. Many a man has come to the Fair hoping to have a good opportunity to study the goods of Gildemeester & Kroeger, and not finding them on the ground has gone home disappointed. At one time this firm applied for space, but the negotiations with the Fair authorities came to naught. It is too bad, for the Fair is the poorer for it, and it is not rich enough in goods of the Gildemeester & Kroeger grade to spare any. Pianos made by such an old, honored and famous piano maker as Mr. Henry Kroeger would have created a profound impression in tone, touch and general construction.

Thoroughness in detail is not found so often in this world that its presence would pass without notice. In fact it is so seldom met with that it creates unbounded surprise and provokes the highest admiration. Unbounded surprise and the highest admiration are always provoked on an examination of the Gildemeester & Kroeger pianos. Had they been in section I, Mr. P. J. Gildemeester would have made great strides in trade. His pleasing methods would have won many more friends for the magnificent instrument manufactured by his firm and many dealers would not have gone home disappointed at not seeing the Gildemeester & Kroeger piano, about which so much has been said, though the highest praise has not been adequate to the merit of the goods.

The Fair is the poorer from the absence of Gildemeester & Kroeger as exhibitors.

### An Extended Nine Days' Wonder.

The originality of design shown in the cases of Newman Brothers' organs calls for more than ordinary attention in Section I. When this firm built their booth, nothing was rumored about a fine display of special cases that was coming. When the organs made their appearance their beauty was a nine days' wonder in the section. The nine days are nine weeks past, and yet the wonder has not lessened in intensity. The work of designing was done by Mr. John A. Newman, and it betrays the gentleman's ability as an art handler of wood. All lines on cases are beautiful. The details are carefully worked out in every particular, yet there is not a line too many. The general effect is one of beauty. The goods on exhibition are in all the standard woods. One case in particular, of Moorish architecture, comes in for more than passing admiration.

Not alone in case designing have Newman Brothers sought to excel; they have always been noted for seeking to improve every part of their goods, and have made many and valuable improvements.

In their booth are two organs with reed boards, constructed on new ideas that, it is claimed, give the instrument increased power, as well as improving the tone quality.

Mr. R. F. Keith is in charge of the exhibit, and he reports good business for this excellent house.

### A Tilting Ground.

There is an unpretentious little case in Section I over which piano men spend much time. Much talk also is expended. At all hours of the day somebody can be found leaning over this case and talking with a friend about the exhibit.

"I tell you it is fine. I am trying it, and the results are good. It gives a good tone, is handy in stringing, never breaks or shows bad manufacture, and is so all around good that I shall use it largely, if not altogether."

After the speaker finishes his companion takes up his remarks and questions them. Finally he is asked:

"Did you ever try it?"

"Never," is the reply.

"Then, sir, you should, and will then be competent to speak. Theorizing on a thing will do no good unless you put your deductions to the practical test. Use this and see for yourself."

Thus it goes every day. Piano men meet over this little

innocent case and discuss the merits of the contents. Usually those who do not see any merit in it are the ones not competent to speak. They have not tried it.

The exhibit in question is one from the famous Trenton Iron Company, and is known as the Cooper-Hewitt wire.

### The Pilcher Organ.

Thrice a day there is a crowd in Section I. People on passing the Pilcher organ notice the sign that tells of organ recitals at special hours. They pass on; but a great many return later and swell a crowd that always gathers whenever the organ is played. Mr. Clarence Dickinson is the organist in charge.

The value of this advertising no one can estimate properly. Church committees, Sunday school superintendents and all interested in organ music and the purchase of instruments are usually represented at these informal recitals.

There are many novel and valuable improvements in the construction of this organ, none of which are more valuable than Pilcher's patent tubular pneumatic wind chests, a description of which is extracted from their catalogue and printed below:

In the chests of this organ the individual valve system has been adopted. Instead of a number of pipes being supplied with air from one valve, a valve of suitable size is provided for every pipe, thus insuring a full and perfectly steady supply under all circumstances and avoiding the defect of "robbing" that is so often found in other chests. It will be noticed that this provision for supplying the pipes with compressed air gives them a fuller and purer tone than is possible with the other system, the improved quality being noticeable in the individual registers, as well as when different combinations or the full power of the organ is used. Another feature of special note is the abolition of all springs from the valves, thereby reducing to the minimum the possibility of derangement.

This mode of construction also dispenses with the usual "sliders" (which have always been a source of more or less trouble), each set of pipes having a separate chamber which is supplied with compressed air controlled by valves in connection with the register keys at the keyboard.

### Mr. M. Steinert Happy.

Mr. M. Steinert is at home when he is showing off his antique instruments. And his instruments seem to be at home when Mr. Steinert is showing them. Ever since the Fair opened a crowd has gathered daily around the loan collection of old spinets, virginals, clavichords and claviers; but since Mr. M. Steinert has been showing them the crowds have increased almost to a mob. Reason is easy found. Mr. M. Steinert has given years of study to those ancient instruments and knows all their peculiarities remarkably well. His presence in Section I has been marked by a greater interest in pianos examined. When people view the works of years ago they naturally desire to contrast them with nineteenth century ideas; hence they view all manufacturers' pianos the more.

The loan collection is a distinct commercial help to all exhibitors of pianos.

### The Vocation Organ.

The Mason & Risch vocation organ exhibit is attracting much attention every day. Crowds block the aisles, and they are silent and interested hearers while the organist is performing.

The rich, pure and powerful tones of the diapasons of this instrument are really remarkable. In a little compass the performer can get beautiful tones rivaling the best cared for pipes in quality and intensity from a set of snarling reeds. This firm has done marvelous things in organ construction, and the results of their labor are being thoroughly recognized. THE MUSICAL COURIER will print each week, for some time to come, a description of some interesting part of the vocation.

### Firmness Saves Many a Drenching.

Mr. Robert Widenmann, of Alfred Dolge & Son, is not pugnacious, but like a good American citizen he stands upon his rights and protects every time those whose rights are being wronged. Sunday before last, Mr. Widenmann, in company with young Mr. Dolge, was "doing" the Art Gallery. A fearful rain storm came up as the time for closing the building arrived. Without a glance out of doors, the Columbian asses (otherwise known as Columbian Guards) told everybody to go out as exhibition hours were over. To leave the building in such a storm meant exposure of the worst kind.

Mr. Widenmann's sturdy frame would not have felt the elements, but there were a great many ladies in the building, and to thrust them out in the pelting elements was to cause the ruin of their clothes, as well as to bring on colds, etc. Mr. Widenmann determined that he would not go, neither should the ladies. He is not of Scottish parentage, yet he emulated the example of Fitz-James, who cried, "this rock shall fly from its firm base as soon as I." He told the guard that he would not go, permit himself to be ejected, nor see others put out. The guard, finding that he was dealing with a man big enough to eat him, pleaded his orders. Mr. Widenmann declared that he did not blame the guard, but did the officer who should issue such inhuman instructions.

After much talk the guard wanted to call the officer in charge of the building. This was what Mr. Widenmann wanted, and he sent up a message to that personage, couched in forcible though polite language, which was received so gracefully that no one was forced to leave until after the storm had thoroughly abated. In times like the above a firm man can do much.



**A Rustic's Mistake.**

He was a fine specimen of the genus rustic. He approached the exhibit of the vocal organ and stood entranced with the harmony that the musician was bringing from the instrument. He turned to Mr. Mason and asked:

"What dy're year mean by calling them ere things vocations?" (accent on the "li.")

Mr. Mason nearly fell in a fit at the interpretation of the name vocation, but a wit alongside being equal to the occasion quickly replied:

"The organ is called a vocal lion because being the king of instruments, it resembles the king of beasts."

"So, so; glad I heard it."

He walked away perfectly unconscious of his ludicrous mistake. Mr. Mason is doing well, according to last reports.

**A Threatened Digestive Apparatus.**

An instance where a man's devotion to his business threatened ruination to his digestive organs happened recently at a dinner given by Mr. Calvin Whitney, president of the A. B. Chase Company.

Mr. Chas. H. Ball, who travels for Lyon, Potter & Co., made out a menu on the pad of paper furnished by the restaurant and handed it to the waiter. That functionary disappeared and shortly after returned to Mr. Ball's side with a puzzled expression on his face. He pointed to the fourth item on the tab and said:

"Asait zyptsc jizpsctu tpec secin" (which, being interpreted, meaneth), "We do not have that cooked."

"Never mind, then, I don't want it," said Mr. Ball. He, however, looked over the tab and saw instead of mashed potatoes, the words "mashed pianos."

The cook of that restaurant must have thought Mr. Ball a boa constrictor, as no other animal could have done justice to the ordered meal.

**Mr. Widenmann Versus Mr. Ebbels.**

The exhibit of Alfred Dolge & Son has changed hands. Again Mr. Robert Widenmann is in New York and Mr. A. L. Ebbels is in charge.

Mr. Widenmann stayed hardly long enough to get thoroughly acquainted with Chicago trade, yet his visit was one of profit and pleasure to the trade, himself and the honored house he represents. Mr. Widenmann's personality wins many friends. Generous, frank and liberal, and a thorough gentleman, he deserves all the success that he has won in the trade.

Mr. Ebbels, in charge, is known to the trade extensively. He is the youngest of the traveling salesmen of Alfred Dolge & Son, but his energy is such that he is doing valuable work for his house, while he ably illustrates the well-known ability of Mr. Alfred Dolge to always pick good men. Mr. Ebbels will be here some time.

**Where Are the Scavenger Carts?**

There was a time, somewhat remote now, when the merry rattle of the scavenger carts was heard in Section I. In the early days of the Fair the debris was promptly and thoroughly collected from each booth every morning. Now the wheels do not go round nor the welcome carts appear. Waste paper baskets have to be emptied by booth attendants, while everybody grumbles. To carry a waste paper basket a half mile loaded with refuse paper that persistent sheet publishers cause to be printed, and then dump it when the man is not looking, is mean work. Where are the scavenger carts? Have they been used for carriages for National Commissioners, or has the false, economical spirit of the Directors cut them off?

**The Rumor Fiend.**

It seems that Section I has a gossip and a rumor fiend. Every day some firm comes in for a share of talk regarding its financial standing. Choice morsels of scandal are coming from some source in a mysterious way, and the man from whom they emanate is making a concentrated fool of himself. We do not know who is doing all this, but some day we will find out, and the next paper will contain his name together with as great a scoring as ever appeared in these columns. To cause rumors about prominent houses without any foundation to them is a dastardly deed, and the man who manufactures them out of whole cloth is too contemptible to be in an honorable trade, and should be kicked out by a composite kick of all the manufacturers.

**John Friedrich & Brother.**

John Friedrich & Brother, the violin makers of New York city, have a display of violins, violas and violoncellos in section I that is being constantly visited by orchestral players. The exhibit is placed in a handsome case and is in a most prominent position. The beauty of the goods is augmented by some fine cases which are lined with blue plush, with blue silk ribbon to hold the violin bows. John Friedrich & Brother have been noted a great many years for their fine instruments, and the present display shows that no deterioration has obtained in their manufacture. It is a pleasure to look at orchestral instruments of the stringed family that are beauties in model, general workmanship and varnishing.

**Chase Brothers Piano Company.**

On Tuesday afternoon, July 12, there was a concert given in the Michigan Building under the auspices of Mr. Milo J.

Chase, of the Chase Brothers Piano Company, who is also the State chairman on matters musical. The Chase Brothers' grand piano was used and very much admired. This instrument is the official one of the Michigan Building, and is being played daily by Mr. Pizzarello. At the Tuesday concert the following artists appeared: Earl B. Drake, L. G. Gottschalk, Jos. Pizzarello, Mrs. Margaret S. Wilson and the Dudley Buck quartet. On Wednesday afternoon another concert was given in the same building and the Chase Brothers piano came in for much admiration. The Chase Brothers Piano Company are making a profound impression through the medium of their piano upon all visitors to the Michigan Building, and it is safe to say that they will increase their prestige so much this season that their wares will become a matter of State pride, which to a certain extent they already are.

**C. G. Röder—Leipsic.**

The note engraving firm of C. G. Röder, of Leipsic, is represented in the Book Trade Department of the Chicago exhibition by a stately erection in cabinet form for the display of specimens of their work. The back presents in broad, richly carved frames, under glass, twelve perfect proof impressions executed in the various usual forms of stereotype, printed direct from the original plate on copper print board paper. These specimens of printing comprise the American national hymn, "My Country," and the German song, "Deutschland, Deutschland, über alles," while a unity and connection is given by a design in water colors, representing on one side Germania with the olive branch of peace in her left hand, and in her right her protecting sword; on the other side the figure of Columbia with the stars and stripes, and between them a group of genies playing musical instruments. In the background of the Germania is a view of the C. G. Röder works.

On the sides of the cabinet-like structure are suspended frames with a rich collection of display titles in the most varied styles, from the simple one colored lithograph to many colored illustrations. In the centre is a glass case containing six zinc plates representative of the different stages through which the plates pass. First, the plain, untouched plate, then the polished plate, the plate ruled for notes, the plate with the notes outlined and with the heads punched in, and finally the perfect plate.

In the middle many sample books and price lists of the firm are lying.

**First in Charity.**

The A. B. Chase Piano Company last week offered their instrument and the services of performers to the board of Lady Managers of the World's Columbian Exposition for the purpose of a benefit concert for the friends and relatives of the firemen who met their death a week ago in the great holocaust. The Board of Lady Managers accepted this kind offer, and the concert was held Monday afternoon last at 3 o'clock, the entire gross receipts amounting to over \$800 were turned over to the fund being raised for the benefit of the relatives of the unfortunates. The concert was held in the Assembly Room of the Woman's Building, and the following artists participated: Mr. George Eugene Eager, pianist; Master Rubinstein Demarest, the infant pianist (five years old); Mr. Edouard Remenyi, violinist; Mrs. Katharine Fisk, contralto; Mr. Mackenzie Gordon, tenor, and Mr. W. C. E. Seeböck, accompanist.

**BUSINESS TROUBLES.****G. W. Jackson, Helena.**

WE regret very much to announce the suspension of G. W. Jackson, of Helena, Mon., with a branch house at Butte. Mr. Jackson is an energetic business man, and built up a number of establishments which appeared prosperous, and he finally secured a \$15,000 rating. He was considered a good risk. His chief creditors are Behr Brothers & Co., about \$3,800; Chickering-Chase Brothers; J. & C. Fischer, A. B. Chase Company and Decker Brothers, the latter's claim being very diminutive. The total of liabilities and assets cannot be ascertained definitely at this writing.

**N. J. Laughton, Lewiston, Me.**

N. J. Laughton, piano and organ dealer, Lewiston, Me., assigned on July 11. Small business, small debts. Will probably go on the road to sell pianos and organs for some dealer.

**An Omaha Smash.**

J. R. & J. W. Foulks, piano, organ and music dealers on a small scale at Omaha, Neb., are reported to have been closed. Some dealers might as well be closed as be open, and do business as they have been doing it.

**Musical Merchandise Embarrassment.**

H. L. Osborne, a dealer in musical merchandise at Worcester, is financially embarrassed, probably due to the fact that he has no money.

**Thurston's Assignee.**

THE MUSICAL COURIER last week announced the failure of Samuel Thurston, the old Portland, Me., dealer. Ardon

W. Coombs is the name of the assignee. A very small percentage is expected by the creditors some time in 1895 or 1896. Mr. Thurston was way behind the times in his business methods.

**WING OF LYNN.****A Runaway Piano Man.**

SINCE Saturday, July 8, the whereabouts of James E. Wing, the Lynn, Mass., piano and organ dealer, is a matter of interest to the police and detective force of that city and Boston. These have issued the following circular: Wanted, in Lynn, Mass., for embezzlement, James E. Wing, 35 years of age, 5 feet 8 inches tall, weighs 195 pounds, light complexion, light hair, light colored moustache, wears gold bowed spectacles; wore when he went away black Prince Albert coat, black vest, light colored worsted pants, white straw hat. Usually wears a tall black silk hat. Was a retail dealer in pianos, organs, etc., and will be found in that business. If found, arrest and notify, as we hold warrant.

Wing had a kind of a branch at Portsmouth, N. H., and his chief trade creditors are Wm. Bourne & Son, Mason &



JAMES E. WING.

Hamlin Company, Estey Company, of Boston; New England Piano Company, and Needham & Bailey. The greatest loser, however, will be William Ridlon, the old Boston piano teamster, whose confidence Wing managed to secure and out of whom he got absolute cash. The bookkeeper of Wing estimates the total shortage of money unaccounted for at \$5,000, but there are others in Lynn and Boston to whom, it is said, Wing owes sums which in the total will more than double this amount.

Later reports state that Mason & Hamlin and the New England Piano Company are secured.

Wing lived a rather fast life, but in a manner to disguise it entirely as far as his creditors were concerned. If Mr. Ridlon is one of those men who believe in throwing good money after bad money Wing will be caught; if not he will be in the piano business in some other State in a few months, and do a neat little renewing of notes business with kind manufacturers who are able to meet their payroll every week with cash raised on these renewal notes.

**J. Balz in the Piano Business.**

AS was noticed in THE MUSICAL COURIER some time since, the building 113 East Fourteenth street has been fitted up as a piano salesroom.

Mr. J. Balz, the lessee of the premises, and whose tonorial emporium on East Fourteenth street is familiar to very many in the trade, will enter the piano business as proprietor. He will have for his assistants Mr. S. A. Brissman, tuner, late with Hardman, Peck & Co., and Mr. Hugo Kraemer. Mr. Brissman will be the inside man and Mr. Kraemer will take charge of the outside business.

The Baus and other pianos, not definitely settled upon yet, will be handled.

Mr. Balz expects to have his stock in next week.

**Found!**

MR. KARL FINK and Mr. L. Cavalli, of Alfred Dolge & Son, have returned to New York. It looks as though the firm had decided to avail themselves of the tremendous physical resources of these gentlemen in moving their stock to the new building 110 and 112 East Thirteenth street. The new quarters seem about ready for occupancy.

—Mr. Samuel Hazelton, of Hazelton Brothers, is in Chicago. He expects to return by Saturday of this week.

WANTED—A salesman who is selling a high price piano or organ to sell a good low price piano on very liberal terms to the trade. Address "Confidential," care THE MUSICAL COURIER, 19 Union square, New York.

## FUTURE ADVANCEMENT.

### What the Future will Show in Piano Manufacture.

#### WHO WILL TAKE ADVANTAGE OF THE SITUATION?

THERE has been less commercial advancement in piano manufacture than in any other line. Pianos superior to those produced to-day will be manufactured for considerably less money in the near future, and the expanded trade will bring in more commercial returns than the present pianos which are made according to the now accepted commercial standards.

The great cost in piano production is the labor. Material is a very large item, but no part of a piano can even up financially with the labor put upon it excepting the action. This important factor in tone production was, up to a short time ago, largely a matter of hand labor. Especially invented machinery, called into service by sharp competition, has decreased the cost of actions, and year by year action makers are seeking to and do decrease the cost of their product. This portion of a piano has developed rapidly in economics.

Regarding the piano as a whole, it can be termed a hand made article of artistic and commercial barter. From its first inception to the present day machinery has played but an unimportant part in its production. With the exception of saws, planers, shapers and sand papering machinery to do the mill work, there is so comparatively little machinery around the average piano factory that mechanical experts wonder how manufacturers get along and make any money. Does it seem reasonable that piano plants should be so destitute in machinery for producing goods? Is it not time that some inventive genius should turn to this manufacturing, and put into successful operation machinery that will reduce the price of bills for labor.

The most costly machinery to employ is the human being, and he cannot do so accurate a piece of work as machinery that he is able to construct and successfully operate. Then why employ him day by day, week in and week out, until the weeks run into months and those periods into years. He cannot do you as much good as agents; he can construct for you, and those same agents will cost less for the amount of work produced.

Right here the average manufacturer will say it is impossible to utilize any more machinery in piano production. It is such a peculiar instrument that machinery will not produce or play any important part in its manufacture.

The same objections were urged against reed organ construction, and look through the organ factories of to-day. Machinery plays the most important part within their walls. Not only are the instruments almost entirely produced by machinery, but the reeds are voiced by the electric fluid as well. Competition forced the designing of special machinery, and when the inventive genius put on his conjurer's cap he readily found that tools of production could be made that would lessen the labor bills. To-day the problem to be solved around the organ factory is how to put more machinery into operation, and many brainy men in that line are daily decreasing the demand for highly paid labor by the substitution of machinery that will do work cheaper and better. The man is liable to do something slovenly, while the machine of his creation can do nothing but exact work. Granted that the piano is a higher graded instrument than the organ (something that the organ manufacturers may in the future cause the public to doubt), there is no reason why machinery should not be manufactured to take the place of workmen, many of whom are not proficient enough for the task set them.

On account of the absence of machinery around piano factories the workmen have to be trusted to do conscientious work; and while the mechanics of piano construction are in the main workmen of a superior class, a shop cannot be freed from the sluggish and him who will be slothful. It is impossible to gather a

hundred average men together and not find among the number one man or so who is not up to the standard on questions of honor; therefore you cannot find perfection in all workmen around piano factories. All these men who soldier militate in some degree against the production of good instruments. As to their cost no one will deny that a great saving would result if the number of paid hands could in some way be cut down. Machinery, many manufacturers assert, cannot take the place of men.

To the mechanical man the sight of a workman laboriously though swiftly drilling holes in a pin block, one at a time, seems so crude and such a waste of labor that he laughs while deploring the financial waste apparent. To suggest to a manufacturer that machinery could be made that would do all this work in a second's time at a cost so minute that the deposed workman's wages would appear mountainous by comparison is to get a contemptuous curl of the lips as he informs you that those holes have to be carefully laid out by an expert, and then drilled one by one to insure exactness. Nonsense! Does not machinery every day do more accurate work on scientific apparatus? On the telescope for instance the fraction of the shadow of a hair would make a terrible and irreparable difference. If the scale of a piano cannot be so drawn that instruments made

can now be bought for barely a trifle, being produced by machinery.

A saving in the cost of veneers is coming from the combination of log men and veneer cutters, an instance of which happened only a week ago. The action and key man combining will effect a saving.

In all departments of supplies the greatest activity is apparent in economics; then why not introduce a like activity in producing machinery that will save labor expense in large factories? It can be done. Machinery cannot be made that will turn out a complete piano after a few boards, pieces of iron, wire, &c., have been thrust into one end, but machinery can be invented and put into successful operation that will do economically many things that now require the services of a highly paid man.

A saving in the cost of construction means that goods can be put into the dealers' hands cheaper, and that he can dispose of them to the public at a lesser price. This means a greater volume of business. The manufacturer will make nearly as much money on each instrument he disposes of, and the public, pleased with this reduction in price, will order more goods than formerly. Then why may not the gains of manufacturer and dealer alike be greatly increased? Is not this logical and in perfect keeping with the trend of events transpiring all around in other lines of business? Take the sewing machine, for instance; once a high priced luxury, now a common article in every humble home throughout the world. It was brought about by improved manufacture. Machinery was the chief agent. The cost of construction was decreased and the volume of business grew to such proportions that the sewing machine people count their fortunes in the millions. All this in the last few years comparatively.

So we might cite the mowing and reaper works. All these inventions have educated the farmer and increased his revenues. The piano is out of the reach of many estimable people, and it can be so produced as to bring it within the possibility of acquirement by these people. For this enormous trade some smart manufacturer will strive eventually and make his everlasting fortune. But he will have to begin by introducing machinery into piano production.

A glance at the trade in search of the progressive men to take these words seriously to heart and carry out the suggestion locates them, with a few exceptions, west of the Alleghenies. The piano and organ men of the East are too much inclined to let well enough alone to be prominently forward in this movement. Again, they do not like the handling of great volumes of business when it necessitates much mental worry and anxiety. The younger men of the West are just the gentlemen to delight in forcing business. They go at it with a tireless energy that carries them through ultimately to success, be the task ever so hard.

Some day some Western house will get itself in shape to take advantage of the possibilities of greater business through improved manufacture, and will go at the question with such a tremendous pace that everything will be carried before it. When machinery has decreased the cost of producing pianos those instruments can be put out to farmers as organs are now, and a great business done. Not in such a volume as in organs, but a trade highly respectable in numbers. To put out pianos to farmers these days is practically impossible, excepting the cheapest of the cheap, which the average farmer does not want. When such a house clears its decks for action there is bound to be a great awakening in the piano business. Many firms who have gone to sleep will arouse only to find that they have insufficient energy to cope with this new, gigantic way of doing business.

There is a good deal to say about the reluctance of workmen to receive new ideas. Any progressive man knows how the men of wages look with suspicion and distrust on any innovation. Many a good intention on the part of factory superintendents has been ruined by the blundering carelessness of a workman who was so hidebound by prejudice that he would not do justice to a new method of treating varnish or of belying, &c.

The future will bring forth the man who will sweep all this prejudice aside and usher in a new era in piano building. He may come from the East; if so he will be a surprise, as the Western man is the most active. But come he from the East or the West, the man who will put into successful operation plans that will decrease the cost of piano production to a normal plane with other advanced productions of life will be a benefactor to manufacturer, dealer and public alike.



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Arkansas.....1	Louisiana.....9	Texas.....2
California.....1	Maine.....1	Utah.....1
Delaware.....1	Minnesota.....1	Virginia.....1
Florida.....1	Missouri.....1	Washington.....2
Idaho.....1	Montana.....1	West Virginia.....4
Indiana.....1	Nebraska.....1	Wisconsin.....2
Illinois.....1	New Mexico.....1	New S. Wales.....1
Iowa.....2	N. Dakota.....3	Sweden.....1
Kansas.....2	Oklahoma.....1	Guatemala.....1
Kentucky.....1	Rhode Island.....1	Brazil.....3
	So. Dakota.....3	Arg., &c., &c.

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

from it cannot be all the same, the holes for pins in identically the same spots, then some man should make a great change there. In some factories templates of good and substantial character are to be seen on every side. This is a stride in the right direction. Machinery can be utilized for drilling holes for pins, as is already the case in some factories, and the saving will decrease the cost of piano construction.

The stringing of a piano is another crude thing. Men expert in the branch do this work rapidly, but machinery will expedite it.

Tuning is a great expense, and there seems no way of applying mechanics to the cutting down of tuning bills. Still no reasonable man will say that some time something will not take the place of the workman in rough tuning.

In varnishing there have recently been great improvements made that lessen the cost of production by not tying up so much money in the varnish room. Three years ago the man who stated that cases could be turned out of the varnish room under six weeks or two months would have been thought a fool or crazy. Now it is done in two weeks, and in some cases less. A genius simply studied the problem of rapidly drying varnish and put into successful operation a system that disturbed all the known laws of varnish drying. He did not know more about varnish than men who have dealt in the commodity for years, but he possessed the thoughtful mind to consider the possibilities of future advancement. After study the practical application of the new system came, and all who use varnish on fine goods are the gainers. Here is an advance in one department in piano manufacture. To suggest where machinery can be employed successfully is to extend this article indefinitely. There is a chance for great progress in the invention of machinery that will reduce the cost of producing pianos.

The supply houses are working on right lines. Their product is produced from machinery much of which is specially designed. The price of felt has been reduced by the mechanic's art. The felt punchings, that formerly cost much when produced by hand,



## THE RENEWAL PLAN.

IT is only by very gradual steps that an evil in trade methods becomes sufficiently elaborate and predominant to entitle it to the distinction of a system or a plan, and for that reason it has taken years before the method of renewing notes, as it is in vogue in the piano and organ trade, could become dignified with the title we finally give it to-day. We have at last reached such a developed stage in this method of conducting the finances of the trade that the renewing of notes has become as much a plan as the system of instalments. The questions involved are intricate, and the evil has reached such ramifications that to solve it only heroic means can be applied. Any attempt to compromise it with half way measures would only intensify the evil. It must either be eradicated completely or the piano and organ manufacturing firms must make arrangements to establish fiscal departments in their establishments, to be conducted separately from the manufacturing department and sales department for the one sole purpose of conducting the banking end of the business.

At first glance it will be seen that if the renewal plan is to be continued the manufacturing firms with small capital and limited facilities to obtain money credit will be eliminated. Only such houses as control large means can establish a fiscal department such as described. It therefore becomes a vital question, a question of self-preservation, for the smaller manufacturing concerns to get together and take steps to put an end to renewals, so far as it lies within their power.

The idea is reflected in the following letter from a well-known manufacturer:

NEW YORK, July 14, 1893.

Editor Musical Courier:

The article published in your last issue, headed "Mr. Henry Behr Speaks," should, in my opinion, commend itself to the careful perusal of every piano and organ manufacturer in the land.

Mr. Behr presents the case well and hits the nail squarely on the head when he says that the trouble arises, not from selling goods to the retail dealers but from acting as their bankers.

There is no other manufacturing business among men which adopts the loose, foolish and unbusinesslike methods now in vogue among the makers of pianos and organs. The renewal of notes has been the custom, rather than the exception, to such an extent that many local dealers have ceased to regard their notes as an "obligation to pay," but consider them simply as an acknowledgment of a debt to be settled at some indefinite time in the future if entirely convenient.

A short time ago a dealer in the South allowed his note to come back on us protested, and, in answer to our rather impassioned appeal to know why he had done so without a word of explanation, he finally wrote that he "had been away fishing and forgot to send a renewal."

It evidently had never occurred to this man that by any chance we could have expected him to pay the note. When he had sent a renewal he considered his whole duty done, and probably, as in the old story, remarked, "Thank God, that's paid!"

Another dealer in Ohio writes to us this week that he will be unable to meet his notes coming due this month, and upon our expressing a gentle surprise and mild regret he merely observes that "pianos are luxuries, and, of course, manufacturers do not expect money for them when times are hard."

If I should go to the factory and offer this to our employés as an excuse for skipping the pay roll I wonder what the result would be! And yet the retail dealers are not to blame. They have been educated in this line of thought by the manufacturers themselves, who, in their anxiety to push the sale of their instruments, have crowded them upon dealers who did not want them, could not sell them, and would not take them except with the understanding that their notes would be indefinitely renewed.

This foolish policy not only damages the manufacturers themselves, but is a constant injury to responsible retail dealers who pay for their goods. Of course an irresponsible dealer, who only pays for his instruments when he gets "good and ready," can offer terms of payment to a retail buyer which the responsible dealer cannot touch.

I am confident, Mr. MUSICAL COURIER, if we were all willing to do a smaller but healthier business we should be happier for it, and the commercial atmosphere would be clearer.

In the meantime I think that Mr. Henry Behr deserves the thanks of the trade for his timely suggestions, as he already has their respect and sympathy in his trouble.

Yours truly, CHAS. H. PARSONS, President,

Needham Piano-Organ Company.

Notwithstanding all the arguments used against

the renewal plan it appears to us, despite the fact that its bad features have become prominent during the money stringency, that it is in the interest of the large firms who have cultivated the plan, evidently successfully, to continue their business on its lines. With some of them the abandonment of the renewal plan would be equivalent to a retirement from business, if not something worse. They surely will not follow Mr. Parsons' plan of a "smaller but healthier business," for a contraction of their business because of the renewal plan could not be seriously considered.

These houses have their fiscal departments arranged and adapted for the single purpose of protecting their hundreds of customers from the fatal protest and enabling the dealer to handle their product through the very protection granted. What is the dealer to do who on an opposite side of the street is carrying a line of pianos and organs bought on time, with the understanding that the paper is to be met at maturity?

Mr. Parsons quotes a dealer in Ohio. We can quote an Ohio case, also, of a dealer in a prosperous little town who bought on four months and paid his notes promptly. He had accumulated some means and he held his credit high and was anxiously sought. One day a traveling piano man from the East, one with whom he had had many transactions, called upon him and he said: "I have made arrangements with a Cincinnati house. I am through now with giving you folks or any others my four months' note to be paid when due. I get all these pianos on consignment, as it were; I give my notes; they are held and are renewed unless I have sold the piano. In that case I pay the note, and even then if I sell the piano on instalments the Cincinnati house will take the instalment paper, send me another piano and credit me with my equity. I am through with you, and my worrying to pay notes is over." This represents an actual occurrence, and the names of the three parties—Cincinnati house, dealer and traveler can be given.

Here is direct evidence of the power of the renewal plan as manipulated by a house with capital that conducts its affairs in accordance with it. Here is direct evidence in a case where the renewal plan drove a number of Eastern piano manufacturers out of an established market. Not one of the Eastern firms would have agreed to alter its methods of doing business with this man to obviate this change. They might have been prepared to make a modification of their terms, but none of them ever would have given such terms as the Cincinnati house proffered.

The renewal plan consequently appears to us as the one crucial test which will decide the question of trade supremacy between the various sets of firms in the piano and organ trade. It is a reeking evil with a large array of firms who will now cut away from it more than ever, and thereby reduce their output. With them it is absolutely essential that this should be done.

Another set of houses will continue it on a still wider scope as a matter of self protection, for it is absolutely impossible for them to retire all the paper they hold, and that which they promised to renew cannot be met, but must be renewed. New paper is necessary for these houses, and to get new paper they must continue to make renewal offers, and among others they will pick up those dealers who have been thrown overboard by the firms that will reject renewal trade. How this class of manufacturers will handle the renewal plan in its final solution (for there certainly must come a day of settlement, otherwise a solution) is a monumental question which we decline to discuss, except in a separate article.

One thing is certain: If this piano and organ trade is to be continued at all on a paying basis, the agent and dealer must be prohibited from selling his instruments on terms that make trading a farce. This \$5

down, and \$5 or \$8 or \$10 a month payment must cease, even if the factories produce fewer instruments. But how is this to cease if the large firms who favor renewals continue their inducements?

## OUR PIANOS IN CANADA

### Table of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.					
Month ending May 31, 1892					\$99,481
" " 31, 1893					98,733
Eleven months ending May 31, 1892					950,725
" " 31, 1893					921,356
EXPORTS OF MUSICAL INSTRUMENTS.					
	ORGANS.		PIANOS.		ALL OTHERS AND PARTS OF.
	No.	Value.	No.	Value.	
Month ending May 31, 1892	600	\$43,709	95	\$32,504	\$13,549
Month ending May 31, 1893	783	51,364	101	31,621	19,774
Eleven months ending May 31, 1892	11,241	729,990	768	213,016	138,421
Eleven months ending May 31, 1893	12,111	867,563	2,010	745,555	154,579

PIANO manufacturers should scan the above figures carefully and endeavor to get at their significance. There is no appreciable difference between the number and the value of the pianos exported from this country during May, 1892, and the same month of 1893, and yet the gain previous to that month for the ten months of the fiscal year beginning with July 1, 1892, is represented by the difference between 763 pianos exported in 10 months of 1892 and the 2,010 pianos exported during the same 10 months of 1893. The value of the 763 was \$213,016; the value of the 2,010 was \$745,555, an advance of exactly 350 per cent. within 10 months, and an actual gain in the value of exports of \$533,539—equal to the total business of one of our great piano factories.

A most remarkable feature is that during the 10 months of 1892 the exported 763 pianos averaged about \$279, apiece, while the 2,010 exported during the same months of 1893 average over \$370 a piece, or nearly \$100 more each. This naturally signifies that a high grade of goods in the piano is being exported. But whither?

THE MUSICAL COURIER has been endeavoring to probe this strange but welcome phenomenon in the piano trade, and is now in possession of an official letter from Mr. J. S. Knapp, chief clerk of the Auditor's Division of the New York Custom House. Mr. Knapp says that "it is impossible for this office to furnish either the number or names of exporters, as no record of the port contains the information," but he gives us a clue by stating that "comparison shows the exports to Canada to have been largely made through the District of Vermont, which Customs District exported 44 pianos during 1890, and 308 during 1892—an increase of 264 during the two years."

Mr. Knapp, it will be observed, gives earlier fiscal periods than ours, but they prove that the gain has been a steady one.

We shall have more to say on this subject, but in the meanwhile does this remarkable renewed demand for American pianos in Canada—for that is the point of shipment representing the great gain—does this demand not signify that Canadian dealers cannot handle Canadian made pianos satisfactorily, after having given them a trial since the high duties went into effect which practically prohibited American pianos? It does seem as if the Canadian people are willing to pay the enormous specific and ad valorem duties put on pianos to get American instruments.

London Branch: 37 Jewin Crescent, E.C.  
Glasgow Branch: 21 East Howard St.

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Violas, 'Cellos, Double Basses, Bows, Strings and Fittings.



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Agencies for several States still open.



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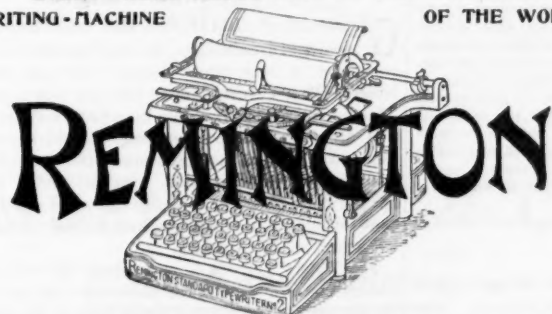
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**1898.**

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GILBERT AVE. and EDEN PARK ENTRANCE.  
CINCINNATI, OHIO, U.S.A.

**A THOUSAND TUNES.**



That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

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212 BOYLSTON STREET, BOSTON, MASS.



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finished in our own  
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NEW YORK CITY.

## A-435.

## International Pitch.

LAST week we published the order of the World's Columbian Exposition to all exhibitors making it mandatory upon them to comply with the International Pitch of A-435. Rarely has it been our privilege to publish an order so extensive in scope and far reaching in consequences as this order of Dr. Peabody, the chief of the Department of Liberal Arts. It is also a rare exhibition of the results that may be obtained by a body of men, like the Association of Piano Makers of this city, when they sink, as they did in this matter, all individual preferences and ambitions, and work together as a unit for the good of the profession and of the highest attainment in the music art.

For generations in the Old World the pitch of the different orchestras, bands, pianos, organs and individual instruments was subject to the caprice of the ruling artist or ambitious leader, until the refusal of artists longer to conform to the unreasonable demands of every conductor, or the whimsical notions of a manufacturer who sought only to create a sensation, whether it should be ill or well for the great musical public.

Hardly sufficient attention has been given to the report of the French Commission that first established A-435 as a suitable standard around which the world could combine and carry health to singers, facility to artists and the raising of the standard of musical excellence throughout the world. Our readers will therefore be interested in a quotation from that remarkable document:

Our country (France) has merely had a share in the grand invasion of the rising diapason; it was an accomplice in the crime, it was also, the victim of it. The causes of this invasion, which have acted everywhere with consistency, ensemble, perseverance, and we might say premeditation, could not be accidental or peculiar to one country. They must necessarily have been dependent upon a determining principle and an interested motive.

In virtue of a well-known axiom, we must therefore seek out those evidently interested in unduly raising the A which our ancestors hoped to bequeath us.

It is those who manufacture tuning forks, or have them manufactured, who are the authors of the evil and masters of the situation. It is the musical instrument makers \* \* \*

In order to give the instrument trade a mark of its solicitude, the commission called together the principal makers, those who obtained the first awards at the Universal Exposition \* \* \* and it was only after conferring with them and several of our orchestral conductors that the commission deliberated on the extent the diapason might be lowered.

This was the course that the commission in this country pursued, by securing the co-operation of every class and all interests, and of the importance of this view we quote from that report:

The instrument trade by aiding in these measures might perhaps be enabled to improve still more its products, already in such request. \* \* \* Art is not indifferent to the care taken of it. It requires to be loved in order to fructify and spread and elevate the hearts and minds of men. Everyone knows with what love, with what ardent and rigorous uneasiness the Greeks, who were animated by so lively and profound a sentiment of art, watched over the preservation of the laws regulating their music.

And now when a third of a century has passed in the greatest exposition the world has ever beheld the far reaching effects of this document are seen in the order of Dr. Peabody, addressed to the exhibitors from all nations. We believe that document to have been prophetic in declaring in substance that A-435 would raise the standard of excellence in musical instruments, and as the result greater numbers would be sold. No one who has followed the development of the industry in this country but can have remarked the great advance in the quality of musical instruments.

Science has also greatly aided in this development, and the adoption of a Standard Tuning Fork, the wide

circulation of these forks, and the better education and training of the Tuners and the trade upon this subject, the separation of the problem of PITCH from TIMBRE, and thus enabling and compelling the quality to be developed along known lines accepted as a desirable standard, have borne fruit that in time is sure to be recognized as an element in making of America the most liberal of all nations in supporting and developing this one of the Liberal Arts.

The Chicago Exposition will be known in history as a great school of art, a standard, bringing forward the best types in all lands in every art, and in none will the nation receive greater benefits than in its promotion of this great reform. It is to be hoped that the manufacturers, thus united and successful, when contending together for a great principle, will not forget the lesson it teaches.

## A COUNTERFEIT KNABE.

THROUGH the courtesy of Messrs. Lyon & Healy, of Chicago, THE MUSICAL COURIER is enabled to expose a fraud transaction which involves the name of the distinguished firm of Wm. Knabe & Co. It is simply one of the many cases that occur when unscrupulous men take advantage of the ignorance of those who are not interested in the piano question and who take no time to investigate:

OWOSSO, Mich., May 23, 1893.

Messrs. Lyon & Healy, Chicago, Ill.:

GENTS—In reply to yours of 22d to Mr. S. H. Whalen, who referred same to me, will say I am the person who bought the G. Knabe piano in question. It was purchased of E. O. Shepard, No. 8 Grand River avenue, Detroit, Mich., not knowing there was but one Knabe and supposed it the genuine. The instrument had been used four weeks and was bought at a big discount for cash, viz., \$350. It is an upright, ebony case, and shows no sign of wear, seems to be a first-class action and very fine tone, and probably would be very satisfactory if the name was a little different. Party I bought of claimed same was a \$450 instrument. Has been pronounced by good players very fine piano, but of course you know as well as I, the name cuts quite a figure, and you might take a Wm. Knabe and put the name of an inferior make on same and it would be pronounced poor, and it was the name that influenced me, as all I wanted to know in buying was if instrument was in good condition and the name Knabe was sufficient for the rest. The number is 56,482.

Please consider this confidential, as if I have been played for a fish don't care to have it known.

Yours truly,

\*\*\*

Of course there is only one Knabe so far as pianos go, and that is Wm. Knabe & Co., Baltimore. The number furthermore indicates that it is one of the lot of cheap stencil pianos that are numbered in any arbitrary fashion as may be decided upon to fit the occasion. It is not the number of the genuine Knabe piano of the contemporaneous time or date.

The gentleman who has "been played for a fish" should now reverse the conditions and play fisherman, and throw out his net and catch the fellow who evidently and most apparently swindled him, if he represented this G. Knabe to be the genuine Knabe piano, for G. Knabe is a counterfeit.

## Dissolution of Copartnership.

The copartnership heretofore existing between the Estey Organ Company, of Brattleboro, Vt., and B. W. Marshall, of Rutland, Vt., under the name and style of Estey Organ Co., of Rutland, Vt., is this day dissolved by mutual consent, Mr. B. W. Marshall retiring therefrom.

The business of the old firm will be settled by the Estey Organ Company at their office and warerooms, 5 Merchants' row, Rutland.

Rutland, Vt., July 6, 1893.

ESTEY ORGAN COMPANY.  
B. W. MARSHALL.

—The H. D. Smith Music Company, of Denver, Col., has commenced suit against Christian G. Frey and Maggie E. Frey to recover a debt of \$300.

—A. Tonks, a drummer, representing a St. Louis music house, mysteriously disappeared from Spokane, Wash., last week, having about \$500 on his person, and foul play or suicide is suspected.

—A. S. Sinclair and Jas. Butler have bought out R. S. Heady, of Independence, Kan., and will conduct a music store at that place.

—A. E. Dustinsmith, of Plattsburg, is reported to have organized a company at Ogdensburg, N. Y., to manufacture upright and grand pianos, which will bear his name.

## DISRUPTION

## IN THE PIANO MAKERS'

## UNION.

A fight in the Piano Makers' Union has led to the formation of a gigantic new piano makers' combine.

The matter was brought to the notice of the Central Labor Federation yesterday. It was learned that there was a serious split in the Piano Makers' Union over a misunderstanding in the constitution of the union, and a committee had been appointed to draw up a new one and alter the by-laws and regulations. This was done, but President McVey overruled the business of the committee, and a new union was formed under the title of the International Piano Makers of the United States and Canada.

The most bitter rivalry is said to exist between the new combine and the old union. There are altogether 10 unions of piano makers in and around the city. The majority of them are German, and it was the German local unions Nos. 4, 6 and 10, which deserted the union and formed the new trust.

They yesterday applied for official recognition and admission to the Central Labor Federation with a view to obtaining a charter. The discussion was a long and fierce one, and lasted two hours. The federation decided that it was in favor of discountenancing splits in organizations and resolved to appoint a committee to try and adjust the differences.—New York "Journal," July 11.

McVey is one of the chief of the Piano Makers' Union and one of its brightest members; a talented man who has made a study of the labor question and a particular study of the relations of the piano workman to the piano manufacturer. It is difficult to understand how it is possible for him to take any step to disrupt the organization he worked so hard to establish.—[ED. THE MUSICAL COURIER.]

## A Piano Tangle.

GEORGE F. THIERS, the well-known music dealer of Des Moines, Ia., was arrested on July 6 on complaint of Mrs. Elsie Turner, but was immediately bailed. Mrs. Turner claimed that she sent a piano to Mr. Thiers to be sold for not less than \$200, and that when she was able to get an accounting he told her he had disposed of it for \$135, and presented a bill of \$15 for repairs in addition to his commission. She demanded the name of the purchaser in order to verify the price paid, but claims that this information was refused, whereupon she swore out a warrant as above stated.

Mr. Thiers' story is of an entirely different nature. He claims that in February the piano was left for storage, and he did not see her till the latter part of March, when she asked him to sell the piano and made no stipulation as to price. The 21st of April she returned, and was told she could learn the result of a sale he was negotiating in the course of a few days; she did not return, however, and nothing was heard of her until June 5, when she wrote she would send for the instrument, but did not do so. On July 5 she arrived at the store, accompanied by her agent, to whom he said he had sold the instrument for \$150, after paying \$15 or \$20 for repairs. The agent insisted he had placed the minimum price at \$200, which statement Mr. Thiers denied, and in the heat of the argument refused to show the contract with the purchaser, upon which the agent left, promising to make trouble, and the arrest followed.

Mr. Thiers says he has always paid over the surplus money and contract to the former owner as soon as his own fees and expenses are paid, and is confident that he can prove his innocence at the trial.

## In Town.

THERE have been some dealers in the city during the week from the West and South, which would indicate that the business prospects were not hopelessly crushed. Substantial orders have been contracted for for the fall trade.

Louis Winkler, one of the prominent dealers of Kingston, Jamaica, West Indies, stopped in New York on his way to the World's Fair.

We recall the names of Manly B. Ramos, Richmond, Va.; Charles Keidel, Baltimore; E. W. Tyler, the Knabe agent, of Boston; Messrs. Knight and Campbell, of Omaha, Neb., and Mr. Seals, of Seals Brothers, Birmingham, Ala., who have also been here or are at present in the city.

—Robert M. Webb is passing the week in Boston among the trade.

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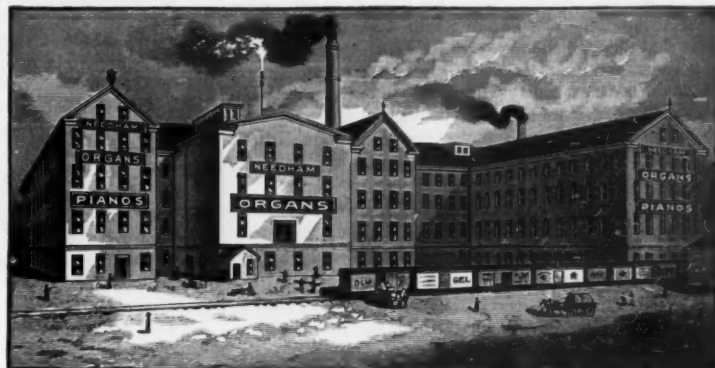
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 (For American Agencies address Home Office as above.)

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High Grade.  
Prices Moderate.

71 and 73  
University Place,  
Cor. 13th St.,  
New York City.

## ALFRED MORITZ &amp; CO.

Dresden, Germany.

"THE Excelsior Works," conducted by Alfred Moritz & Co., at Dresden, Germany, are well known all over the globe as manufacturers and exporters of Musical Instruments.

Our Mr. Floersheim, who has charge of the Berlin office of THE MUSICAL COURIER, recently visited Dresden and called upon Alfred Moritz & Co., where, among other things, he saw a beautiful 'cello, one of an extraordinary quartet of instruments, destined for England. It should be known that this Dresden house makes it its chief endeavor to turn out instruments superior in tone and finish to those generally made in Saxony; and judging from the reports and communications they receive from the United States, from Great Britain, the Colonies and South America there is no doubt that their instruments are receiving the recognition their merits call for.

Dealers in this country who desire to open up new connections in order to have an opening for acquiring high grade goods should communicate with Messrs. Alfred Moritz & Co., Dresden, Germany.

## Beware of Ballard.

CAPE GIRARDEAU, MO., June 12, 1893.

Editors Musical Courier:

WILL you help me, through the columns of your paper, to locate one George W. Ballard, who is wanted here for forgery. He was indicted by the Grand Jury and was put in jail, and he worked on my feelings to go his bond, and as he promised so faithfully to reform and being in need of a good piano man I and two other gentlemen went his bond, and just before the court met in May he flew for parts unknown. It is supposed he left with a young girl about 19 years old, good looking and rather heavily built.

Geo. W. Ballard is a heavy set, dark complexioned man, about forty years old, good talker and a fine tuner and repairer. He left a wife behind, who is now in Little Rock with her mother. We are willing to pay for any information that will lead to his return here, and will more than appreciate any information from other music dealers that will assist in his capture and return to the sheriff. Hope through the columns of your paper we will be able to locate him, and oblige.

THOS. E. CLARK, Music Dealer.  
Bondsmen, BEN. H. ADAMS, Ed. of "Daily Democrat."  
CHARLES JUDEN, Pres. of Ferry Company.

The charge against Geo. W. Ballard is passing supposed forged notes on the Jackson Bank, of this county, while he was in the music business in this town three years ago.

## The Vibrometer.

THE vibrometer, which is claimed to make the deaf hear, is in shape and size very much like an ordinary banjo, with circular sounding board and extended string board. A small electric motor transmits by suitable mechanism a series of rapid taps or vibrations to the sounding board, and these are conveyed to the ear by tubes, the same as in the phonograph. The attachment by which the vibration is produced can be adjusted to different leverages, so as to vary its intensity, and can be regulated at from one to twenty-five vibratory movements per second, a speed which is only used in very bad cases. A special treatment is involved in the use of strings of the instrument, which are vibrated by the revolution of a wheel studded with metal picks. In applying these musical vibrations to the ear of the patient, the tone selected must correspond in pitch to that caused by the diseased conditions of the ear. In other words there is always a special note, the vibrations of which are more beneficial than others to the abnormal ear, and a primary consideration is to determine this note. It is a question of responsive vibration, illustrations of which all instrumentalists are familiar with. If there is no tinnitus or ringing noise to guide the practitioner, he finds whether the patient can hear a high or low sound, a high rate of vibration is used in treatment, and vice versa.

The case of patients who are immediately benefited by the vibratory treatment are those in whom the mucus

membrane lining the tympanic cavity and eustachian tubes is in a hypertrophic or morbidly enlarged condition. The membrana tympani are depressed, opaque and thickened. These patients usually complain of a stuffed sensation in the ears, with a great deal of tinnitus, and that their hearing is worse during a cold. In such cases the treatment has been beneficial in 75 per cent of the patients. But where the mucus membranes have been atrophied with a large external auditory canal perfectly dry eustachian tubes pustulous, and very little tinnitus, neither this nor any other treatment has, as a rule, been found of much benefit.

## Rather Healthy.

WE are glad to learn from the New York supply men that the business of the Keller Brothers & Blight Company, at Bridgeport, Conn., is keeping right up to its usual standard. This is somewhat remarkable, as it is a well-known fact that nearly all the factories here and elsewhere are either running on shorter time or shut down during the holiday period.

We learn that the trade of the Keller Brothers & Blight Company has been remarkably large during the whole year; that the orders on their books will keep them busy well into the latter part of August, and that there has not been a day this month that orders have not been received, and they think that the company will keep all their men fully employed during the summer, for if they should not receive another order until September it would be necessary to keep their whole force at work to get stock ahead for fall trade.

It goes without saying that under the circumstances the firm must be making a popular instrument at a popular price. Mr. Blight says that to one fact he attributes many orders received this month—their exhibit at the World's Fair is attracting more than a passing notice from dealers who study practical results; they see in it a piano of taking appearance and excellent quality of tone, and a well made instrument at the right price, which is the kind of a piano most dealers are looking for, and must have to meet the demands of the masses, and that piano fills the bill. Good luck and a great business must result to such a trio of hard-working men as is found in the Keller Brothers & Blight Company.

Apologies of the foregoing we notice that the company has just declared a quarterly dividend of 2 per cent., which corroborates the fact of their having done a good business during the past three months. They have also just filed their annual certificate with the Secretary of State, which shows the result of their inventory taken July 1 and sworn to:

Cash value real estate clear.....	\$ 8,778.76
" " personal " (exclusive of patents).....	45 239.78
	\$54,018.54

Their capital stock is \$50,000 all paid in, and the business of the present organization extends over just nine months. The company is one of the healthiest of our young manufacturing concerns, and has earned its success by hard work and close attention to business.

## Janko Keyboard.

THE firm of W. Ritmüller & Son, Göttingen, Germany, has simplified the construction of the Janko keyboard and greatly improved its sustaining power and fullness of tone. Bernhard Schroeder, a member of the firm, has bought Janko's German patents and is his sole representative.

## A Musical Bedstead.

A BOMBAY man has constructed a bedstead priced at 10,000 rupees. It is thus described: "It has at its corners four full sized, gaudily dressed Grecian damsels, those at the head holding banjos, while those at the right and left foot hold fans. Beneath the cot is a musical box which extends the whole length of the cot and is capable of playing twelve different charming airs. The music begins the moment the least pressure has been brought to bear from the top, which is created by one sleeping or sitting, and ceases the moment the individual rises. While the music is in progress the lady banjoists at the head manipulate the strings with their fingers and move their heads, while the two Grecian damsels at the bottom fan the sleeper to sleep. There is a button at the foot of the cot which after a little pressure brings about a cessation of the music, if such be the desire of the occupant."

—TORONTO, July 8.—An attempt is being made to organize a piano tuners' association here for the Dominion, similar to that in the United States.

## Trade Notes.

—Mr. Theo. Pfafflin, with Wm. Knabe & Co., Fifth avenue, has been quite ill for a few days.

—I. E. Jones has purchased the stock of the defunct Des Moines Piano Company and will continue the business.

—Mrs. Thos. Kieger, wife of a prominent music dealer, of Barnesville, Ohio, committed suicide July 6 while temporarily insane.

—The S. G. Bond musical instrument case factory at Charleston, N. H., was burned on the evening of July 13. Loss, \$30,000; partially insured.

—Oscar Field, of the Jesse French Piano and Organ Company, St. Louis, left home on the 8th to spend his summer on the Eastern Coast, as usual.

—Mr. Ernest Muldener, Jr., retail salesman at the wareroom of Behr Brothers & Co., Fifth avenue, has been succeeded by Mr. Edward Behr.

—F. W. Smith, of Charlton, Ia., has accepted a position as traveling salesman for the Chicago branch of the Mason & Hamlin Piano and Organ Company.

—A fire broke out in the Mansfield Block at Cedar Rapids, Ia., July 14, causing an aggregate loss of \$60,000. Ed. Wilhelm, an organ manufacturer, lost \$4,000.

—Mason & Hamlin have secured the exclusive privilege of having their pianos used at all public recitals and also for scholars' use at Chautauqua this season.

—F. T. Steinway can drive like a professional. On Thursday afternoon he drove his mare Edith F., accompanied by John Daly, with Bessie, a mile in 2 25/32. —"Herald."

—Arthur Nourse, bookkeeper of the Hollman Brothers Company, St. Louis, has accepted a position as outside salesman with the Southwestern Music Company, of St. Louis.

—Among the claims filed against the city with Comptroller Myers on July 13 was one from R. M. Walters for two pianos furnished to the Board of Education for Grammar School No. 43.

—The Chase Brothers Piano Company, has discontinued its uptown salesroom at 87 W. Western avenue, Muskegon, Mich., and will transfer the business to the factory on Lake street.

—Oscar Helbig, a music dealer of Bloomington, Ill., has been arrested for cruelty to his wife and little daughter, and was fined \$15. Public opinion is very severe against his brutality.

—Mr. C. F. King, who severed his relations with Chickering & Sons about July 1, can be found in the office of Mr. J. Haynes, at 20 East Seventeenth street. He is employed in a clerical capacity.

—Arthur C. Andrews, a music dealer, of Willimantic, Conn., has leased two new stores in the Chapman Block, at that place, and will shortly open with a complete line of pianos and musical goods.

—Francis Ramacciotti, the piano string coverer, whose place of business is at 162 West Twenty-seventh street, writes under date of July 13: "Business is picking up with me. No idle machines this week."

—A music store has opened at East Norwich, N. Y., by Groehl Brothers, who announce that in addition to carrying a line of musical goods they are prepared to take the management of concerts and similar entertainments.

—William Meyer, alias Hoffman, is swindling Detroit business men by representing himself as a trustee of St. Joseph's Catholic Church, of La Porte, Ind., and ordering goods, after which he obtains loans in various sums. A Detroit organ firm is among the victims.

—E. H. Fauver, a music dealer of Dayton, Ohio, was recently swindled by a trio of negroes, who secured two mandolins and a guitar on the instalment plan and then pawned the instruments. One of the culprits has been captured and the police are looking for the others.

—Bernhard Eckhardt, who represents the Odell Organ people of this city, went insane at Kansas City and has been detained pending an investigation. He was on his way home from California, and left the train under the impression that the passengers were trying to lynch him.

—Rohlfing's music store at Milwaukee, Wis., has been victimized by a man in an old naval uniform, who purchased a piano giving his check for \$300 as part payment and who succeeded in borrowing \$300 on the pretense that he was short of ready money. The man, who gives his name as P. H. Davis, has been arrested.

WANTED—A traveling man wanted for a Chicago piano stool and scarf house. Must have experience in the business. Address "Need," care MUSICAL COURIER office, 226 Wabash avenue, Chicago, Ill.

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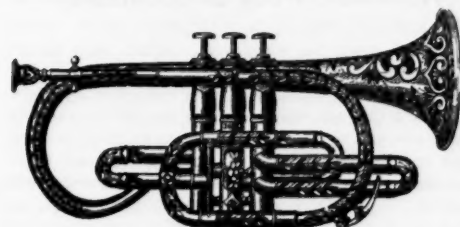
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Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

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Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MAZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Süss Celebrated Violin Bows.

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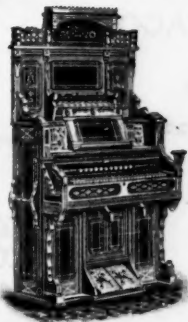
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Smooth Finished  
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Round, Full Tone.  
Mouse Proof  
Action.



MANUFACTURERS OF

First-Class, Five  
and Six Octave,  
also Seven Octave  
Piano Cased  
ORGANS.

Warranted in every respect.

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EXCEL IN  
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## WASLE & CO. . . . .

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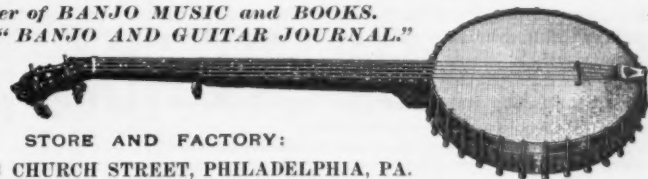
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LOOK BLUE? HARD OIL POLISH.  
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BEWARE OF COUNTERFEITS.

HARTFORD DIAMOND POLISH CO.,  
Hartford, Conn.



STYLE TRIUMPH—OUR LATEST.

Weaver Organ &amp; Piano Co. York, Pa.

YOURS  
IF  
YOU  
PAY  
THE  
PRICE.  
NO  
Exorbitant  
PRICE.



G. O'Conor

Manufacturer  
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Piano Legs,

LYRES and  
PILASTERS,  
IN A VARIETY OF  
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NEW YORK.

**William Steinway Knighted.**

**SIR WILLIAM STEINWAY**, Knight of the Royal Prussian Red Eagle Order of the Third Class, has taken the place of plain William Steinway, of 26 Gramercy Park. The decoration reached Sir William Steinway yesterday. It is in the form of a Maltese cross, and is made of ivory and silver. Sir William Steinway, who has been confined to his house for many months, has so far recovered that he took a short walk about Gramercy Park yesterday morning.—"Sun," July 13.

**The Autoharp.**

IT was noticed in *THE MUSICAL COURIER* of recent issue that arrangements had been perfected with the firm of E. Hirsch & Co., of London, to handle the autoharp for the C. F. Zimmermann Company.

This arrangement places these modern and fast becoming popular musical instruments in the hands of a firm of live dealers, who will push them as they have never before been pushed in the Eastern country.

E. Hirsch & Co. have had a liberal experience with American goods and have demonstrated their ability to place them advantageously for the manufacturer, as instanced by the success attained with the Story & Clark organs, which to-day represent in that market a popular and salable article.

There is no question but that to a very great extent the energy and business acumen of E. Hirsch & Co. are responsible for this present situation.

The London office of E. Hirsch & Co. is at 59 to 61 Hatton Garden.

Their territory consists of Great Britain, India, Australia and nearly all of the colonies.

It is confidently anticipated that the sale of autoharps will under this new arrangement double and treble what has been previously done.

At Dolgeville they are moving the autoharp factory from the Brambach piano factory to the new building which has lately been constructed for this industry.

The moving will be done by departments, and in such a manner as to not obstruct the turning out of the goods.

Alfred Dolge & Son, the general sales agents for the C. F. Zimmermann Company, report that the autoharp business is steadily on the increase.

**The Sterling Co**

A CITY within a city. It is called the White City and is located in Chicago. There is another aggregation of buildings located in the thriving City of Derby, Conn., which can be properly dominated a White City as well; we refer to the extensive plant of the Sterling Company, manufacturers of pianos and organs.

Their numerous buildings are all painted white, and when in full operation, with the hundreds of employees, hum of machinery and general activity, comprise a veritable city.

For some time past the Sterling Company has felt the need of a showroom more appropriate in appointment for the display of their goods than the ordinary factory room, which has been used both as a salesroom and for mechanical purposes, and have built an extension to the southern end of their main building, which they are fitting up handsomely as private offices and for a wareroom.

The Sterling Company believe in advertising, and encourage their many dealers throughout the country in making the Sterling pianos and organs known.

They have found by experience that the county fairs held

annually through the New England States, and which are very largely patronized by the New Englanders, are excellent places for missionary work in the musical instrument line, and dealers are supplied with an abundance of choice picture cards and other novelties to be used at these fairs in promulgating the qualities of Sterling pianos and Sterling organs, and with excellent results.

The new catalogue of the Sterling Company is artistic, and presents as well compact, businesslike statements, announcements, &c., characteristic of the workings of this company.

A fine cut of the late Mr. Chas. A. Sterling, the organizer of the Sterling Company and its president till the time of his death, adorns one of the first pages, and is followed on a succeeding page by that of the present president, Mr. Rufus W. Blake.

Mr. Blake entered the manufacturing business at an early age, and learned his trade carefully and thoroughly. In 1873 Mr. Blake was elected secretary and general manager of the company, since which time he has devoted himself with untiring efforts and energy to building up the name of Sterling.

The success of his endeavors in this may be seen in the quantity of Sterling pianos which are being made and shipped to all parts of the world, and the high degree of favor with which they are received.

The catalogue ends with some very telling testimonials from prominent dealers and musicians.

**Superintendent Moore to Marry.**

**MR. H. R. MOORE**, superintendent of the A. B. Chase Co.'s factory at Norwalk, Ohio, is expected in the city this week.

Mr. Moore is journeying East to participate in a wedding at Springfield, Mass., in which a lady of that city and himself will be the interested parties.

**Frank Dennis.**

**RICHMOND FURNISHES MUNCIE WITH ANOTHER BRIGHT BUSINESS MAN.**

NEARLY everyone in Richmond knows Frank Dennis, who for several years has held an important place in the office of the Starr Piano Works. We regret to say that Richmond is to lose him. Mr. Dennis has concluded to spread his wings and "go in for himself." He has bought a half interest in an already well-established music house at Muncie, and will go to that city to live.

Muncie is in luck in this accession to her list of active young business men. The firm in which Frank has become interested will be known as the "Muncie Music Company, Dennis & Deterling proprietors." Mr. Phillip Deterling, who has had charge of the business for some time, is also well known in Richmond. He was at one time in the Starr piano factory, and is a skilled piano maker and an expert tuner. Both are young men and perfectly equipped to push a successful business. If the people of Muncie "have music in their souls" they will appreciate the acquisition of the "Muncie Music Company," and flock in to select the beautiful uprights and grands which Frank will recommend. In the piano trade three things are required—honesty, experience and mechanical facility. All these the firm of Dennis & Deterling possess. Of course the new firm will handle the Starr piano as a "leader." And there could be nothing better. Success to the Muncie Music Company, though we hate to lose Frank Dennis, who is a thorough "Richmond boy," and a good one!—Richmond (Ind.) "Register."

—Bowden & Thompson, of Berkley, Va., have removed to better quarters in the Little Block.

—It is reported that Boston investors will erect a piano factory at Bowie, Md. We don't believe it.

—A diminutive darkey with musical tastes smashed in one of the 150 plate glass windows of Otto Sutor's store at Baltimore, and made away with a drum valued at \$35. He was captured and committed for trial.

**World's Fair Souvenir.**

HEREWITH receipt is acknowledged of an extensive brochure called the "World's Fair Souvenir," issued by the Chicago Cottage Organ Company, containing a large amount of interesting and instructive reading matter, not only of the World's Columbian Exposition, but also articles and illustrations of the preceding World's Fairs, viz.: London, 1851; Dublin, 1853; New York, 1853; Munich, 1854; Paris, 1855; London, 1862; Paris, 1867; Vienna, 1873; Philadelphia, 1876; Paris, 1878; Melbourne, 1880; Paris, 1889, and, of course, Chicago, 1893.

The expense of securing this publication and mailing it by the thousand as has been done by the Chicago Cottage Organ Company, represents a large outlay, but will be compensated by the general trade and public in a hearty recognition of the liberality of the house in freely distributing the brochure.

**Hardman, Peck & Co. Items.**

**HARDMAN, PECK & CO.**, who have been closed down for some days, started their factory running on Monday of this week.

When the Harrington factory, now controlled by Hardman, Peck & Co., was removed from the old location, 827 Seventh avenue, to the building adjoining the Hardman factory and connected with it, it became necessary to increase the engine capacity in order to drive the machinery in both buildings. During the suspension of work this has been done, and two large new engines now supply the power.

At the warerooms on Fifth avenue some changes in the offices have been made. Mr. Fred. Lohr and Mr. R. Kochmann, who have charge of the wholesale department, have been assigned offices in one of the upper floors in the Hardman, Peck & Co. building. This change gives more adequate quarters for the wholesale business and is appreciated by the gentlemen mentioned.

Mr. Dutton still remains in Chicago.

**A Down-East View.**

MANCHESTER, N. H., July 10, 1893.

*Editors Musical Courier:*

ENCLOSED please find our check for four dollars for yearly subscription for *THE MUSICAL COURIER*. Your paper is of great value to us in our efforts to sell high grade instruments and in fighting the "stencil."

We have sold more first class instruments this year than ever before, having placed Chickering Concert Grands in four of our city schools, two public halls and with three of our leading music teachers, and in many private residences, and we wish to express our appreciation of the assistance received through the educating influence of your able paper. No music dealer or musician can afford to be without it.

Respectfully yours,

M. D. FIFE COMPANY.

**Salesmen Out of Town.**

**AMONG** the piano salesmen who have left the city on their annual vacation may be mentioned: J. W. Sturtevant and A. C. Cox, of Steinway & Sons (Mr. Sturtevant is taking in the Thousand Islands); H. W. Chase, of Chickering & Sons; H. A. Vinton, of Mason & Hamlin; R. E. France, of B. Shoninger Company, and R. C. Jackson, of the Emerson Piano Company.

—The St. Joseph (Mich.) Piano Key Factory has been shut down for a month owing to the general depression of business.



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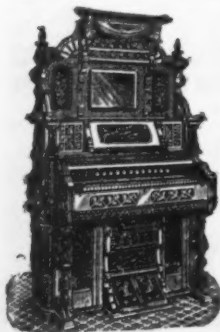
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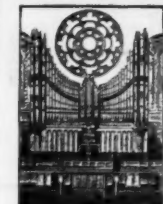
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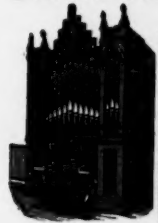
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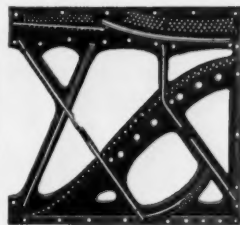
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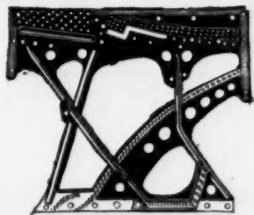
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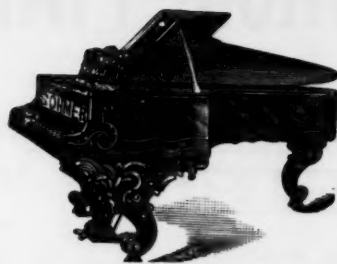
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